

Amateur Cine World • April 6 1961 • 1s 3d Every Thursday

**HOW TO DO IT ARTICLES • EQUIPMENT • IDEAS**

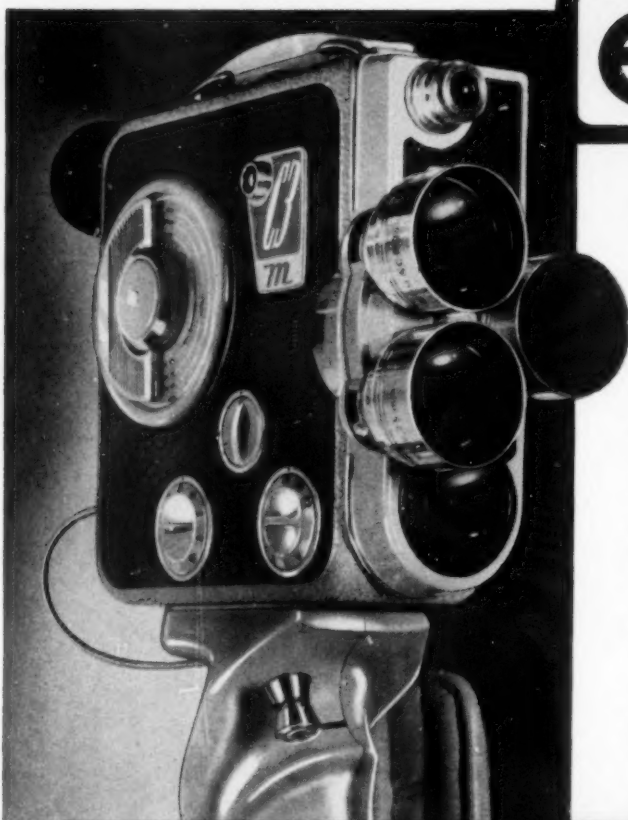
**Matching sight to sound**

**Your problems solved**

*Photograph by George Weidfeld*

AMATEUR  
**CINE**  
WORLD





# eumig

## C3m

## 8mm. CAMERA

A high quality, thoroughly reliable 8mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1 : 1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. A back wind handle is provided.

Lens turret with EUMIGON f/1.8/12.5mm. standard lens, EUMACRO 2.5X (31.25mm.) extra long tele-attachment and EUMICRON 0.5X (6.25mm.) wide angle attachment. Central focusing wheel operating on all three lenses with 'fixed-focus' settings for each. Telescopic viewfinder (1 : 1) with automatic masking for each lens.

Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in view-finder. Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running. Substantial pistol grip with wrist strap and cable release.

**£81 - 7 - 6**

Extras: Parallax Compensation device, leather cases, Matte Box set complete with sliding masks, and a range of other accessories.

# eumig

## P8m Imperial

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in coupling system (3½ i.p.s.).

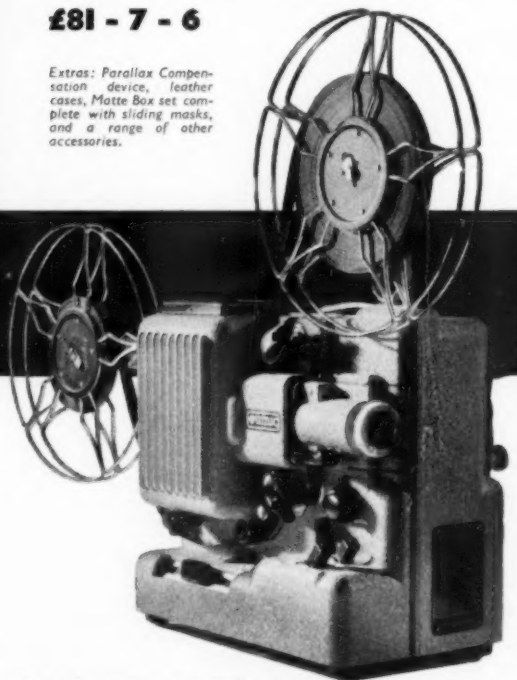
To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following features:

PRE-CENTRED 12v./100w. lamp. EUPRONAR f/1.4/20mm. lens. Visible reverse projection. Power rewind. Frame-by-frame still projection. Automatic heat filter for stills. Price, complete with lamp and two 400ft. reels,

**£43 - 5 - 0**

P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400ft. reel **£30 - 15 - 0**



**IMPROVE YOUR MOVIES!**

Buy a copy of the EUMIG MANUAL from your dealer. Packed with hints for putting a really professional touch to your films.

PRICE: **£1 - 1 - 0**

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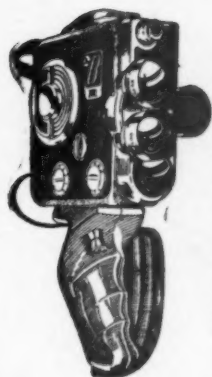
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### The EUMIG C3M automatic turret camera



All the most up to-date-features—built-in coupled exposure meter adjustable for film speeds from 10-100 A.S.A., with indicator needle visible in the viewfinder, 3 lens turret carries a Eumigon f/1.8 12-55mm. standard lens and a Eumacro 31-25mm. (2.5x) tele attachment and Eumicron 6-25mm. (0.5x) wide angle attachment. A centre focusing wheel operates on all lenses, and each has a fixed focus setting. The viewfinder shows a 1:1 image and is masked automatically for each lens. Filming speed of 16, 24 and 32 f.p.s. may be used, and single shots and continuous running. The clockwork motor has a power-reserve indicator, and a film footage counter with audible warning; and a back-wind handle is fitted.

Price, complete with 3 lenses, £81/7/6, or deposit £16/7/6 and 12 monthly instalments of £3/16/6. The pistol grip illustrated incorporates a cable release and a wrist-strap and is included in the above price.

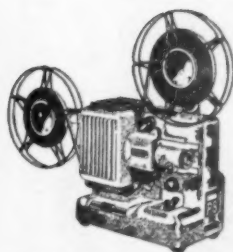
### The battery-driven SERVOMATIC



With fully automatic exposure control and electric motor film drive. A built-in photo-electrically controlled mechanism automatically opens or closes the lens diaphragm according to the prevailing lighting conditions, even during actual filming. The automatic control can be adjusted for film from 10 to 100 ASA. If desired, the aperture can be selected manually to suit special lighting conditions. The film drive is powered by a 4V. electric battery, which is sufficient to run through 10 spools. The Servomatic has a remote control release (33ft. cable release extra), Schneider Xenoplan f/1.8 fixed-focus lens, single speed of 16 f.p.s., safety lock, continuous run control etc. Price £37/15/8 or deposit £7/15/8 and 12 monthly instalments of £2/13/9.

Longar 2x telephoto attachment	...	...	...	£18 0 5
Cartar 0.5x wide angle attachment	...	...	...	£14 10 8
33ft. remote control release	...	...	...	£3 1 1
Ever ready case	...	...	...	£5 14 6

## For fine 8mm. cine—EUMIG



### For synchronised 8mm. projection— P8M IMPERIAL

This popular projector has a built-in synchroniser which enables you to synchronise sound on a tape recorder, and opens up wide fields of interest to the 8mm. worker with your films. The 20mm. f/1.4 lens and 12 volt 100 watt lamp give a sparkling picture. Threading can be accomplished in seconds. A single switch sets the machine in operation and you can vary the speed of projection with

the built-in control. There is visible reverse projection, power rewind and single frame projection, forward or reverse. Price £43/5/- or deposit £8/15/- and 12 monthly instalments of £3/1/10.

### The P8M

Incorporates most of the features of the P8M Imperial, but is without the sound synchroniser. Price £36 or deposit £7/10/- and 12 monthly instalments of £2/11/1

### and the P8

Compact and easily transportable. 12 volts 100 watt lamp, combined with efficient optical system gives a large bright picture. 400ft. spool arms, geared film rewind and wide opening film gate. F/1.4 lens. Automatic room-lamp switch. Price £36/15/- or deposit £6/5/- and 12 monthly instalments of £2/3/11.

### DEKKO REWIND HEAD

60%  
BELOW  
LIST!

A separate hand rewinder is an essential for film editing (although your projector may already have one built-in). This is a unique opportunity to obtain a very good quality rewinder at a very low price.

The Famous DEKKO REWIND HEAD—for 8 and 16mm. film, taking spools up to 400ft. Screws onto a baseboard; 1:3 gearing, rugged construction, grey crinkle enamel finish with chromium plate shaft. Spools push on and lock in place firmly. List price £3/6/0 per pair £1/13/0 each.



Our price (following purchase of entire manufacturer's stock), 27/6 per pair, post free—or 14/3 each post free—a saving of over 60%.

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# 1961

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Photography is best with natural Ferraniacolor still or cine film. 35-mm (20 exp.) 13/3, (36 exp.) 18/5. 120 and 620, 10/8. 127, 10/4. 8-mm cine, 25/4. Also available in 16-mm and cut films.

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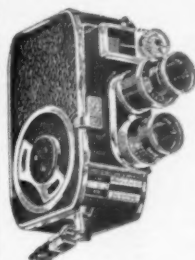
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### NOW BOLEX TREAT YOU WITH A CUT IN THE FAMOUS B.8.S.L. CAMERA PRICE



This small and very compact camera incorporates the famous photo-electric cell which is situated at the rear of the lens. It measures the exact amount of light passing through the lens on to the film and thus ensures perfect exposures at all times. With twin lens turret and fitted with 13mm. f/1.9 Yvar and 36mm. f/2.8 Yvar telephoto lenses. Includes single frame and continuous run.

REDUCED FROM £68 18 2 to £59 19 9

Deposit £12/9/9 and 12 monthly payments of £4 6 0

Pigskin Ever Ready Case

Combination Case to take camera with pistol grip in position

Pistol grip

£4 5 0

£5 0 0

£6 13 9

### TWO NEW JAPANESE CAMERAS WITH THE FAMOUS NAME 'SANKYO'

**The new model 8mm. SANKYO MOVIMAT** is a magic eye camera and automatically sets the lens to the correct exposure. The magic eye can be disconnected and the lens set manually if desired.

The viewfinder is colour-coded for each lens in use and a pointer is visible indicating the frame finder to be used when the lens turret is turned.

The aperture number can be seen in the viewfinder and a red warning signal will appear whenever conditions do not permit filming under existing lighting condition. This prevents useless filming and conserves film.

The lens turret is fitted with a good quality 13mm. f/1.8 Pronon fixed focus lens, 6.5mm. wide angle and 36mm. telephoto lens attachments. The change over from one lens to another is done instantly by a twist of the turret head. Convenient Pistol grip enables the camera to be held rock steady.

Price ... £47 10 1

Ever Ready case ... £2 19 4

**SANKYO ZOOM 8** This model is built to the same high standard as the Sankyo Movimat but has high quality f/1.8 Zoom lens with a range of 10 to 30mm. which can be varied rapidly as the situation demands. The viewfinder is coupled to the zoom lens so that no matter whether the shot be a close-up or long distance the correct field will always appear in the viewfinder.

The Semi Automatic exposure meter is coupled to the lens and adjustments can be made even whilst filming so that exposures are constant.

Five filming speeds, 8, 16, 24, 32 and 48 frames per second. Single shots and continuous run. Convenient pistol grip, Attractive two colour hammer finish.

Price ... £63 12 7

Ever Ready Case ... £3 10 7

### USED EQUIPMENT BUT FULLY GUARANTEED

8mm. model "624" G.B. Bell & Howell with f/2.3 lens, single speed ... £15 17 4

8mm. model "624B" Bell & Howell camera, f/1.9 lens, single speed ... £18 10 0

8mm. Miller model "CA" with f/2.5 coated lens, 5 filming speeds, single frames ... £22 15 0

8mm. Cine Kodak Magazine loading, 4 speeds, f/1.9 focusing lens ... £22 10 0

8mm. Cine Kodak "820" with f/1.9 focusing lens, single speed ... £16 14 0

8mm. Cine Kodak "820" with f/1.9 focusing lens and 1 1/4" f/4 Dallmeyer Telephoto, single speed ... £21 10 0

B8 Bolex with twin turret lens, fitted with 12 1/2mm. f/2.5 Yvar and 36mm. f/2.8 Yvar, coated lenses, 7 filming speeds, single frames and continuous run, Zoom type viewfinder, complete in Luxor case ... £49 10 0

8mm. Bauer "88B", built-in coupled meter with f/1.9 coated lens, also wide angle and telephoto attachments, 4 filming speeds, single frames, complete in hold-all case ... £62 0 0

16mm. Cine Kodak "88" Junior, with f/1.9 focusing lens, single speed, 50ft. spool loading ... £19 19 0

16mm. Cine Kodak "88" Junior, with f/3.5 fixed focus lens, single speed, 50ft. spool loading ... £12 10 0

16mm. PatheWebb Special, Reflex viewing, triple lens turret fitted with 1" f/1.9, 3" f/3.5 Berthol coated lenses and 6" f/5.5 Cooke telephoto, variable filming speeds, variable shutter takes 100ft. spool loading film ... £169 0 0

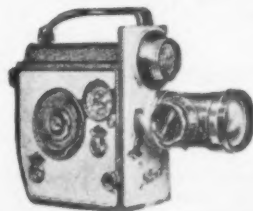
16mm. Cine Kodak model "B", f/3.5 fixed focus lens, single speed, 100ft. spool loading film ... £13 10 0

16mm. G.B. B. & H. "603", Autoload Magazine loading, with 1" f/1.9 T.T. Hobson coated lens in focusing mount. Standard "C" thread mount, complete in case ... £48 10 0

H16 Bolex with Octameter viewfinder fitted with 25mm. f/1.5 Switar and 16mm. f/2.8 Yvar wide angle ... £135 10 0

16mm. G.B. B. & H. "603T", with twin lens turret, fitted with 1" f/1.9 T.T.H. Serial focusing lens (as new) ... £72 10 0

### Big Price Reductions of the famous Nizo Heliomatic 'Reflex 8' Cine Camera



Built to the very highest standards and based on the well proven Nizo Heliomatic the "Reflex 8" meets all the requirements of the advanced amateur.

Features include:

- Reflex viewfinder which shows the exact image registered by the taking lens. This eliminates parallax errors and ensures that pictures are always sharp.
- Three lens sliding turret heads, fitted with: 6.5mm. f/1.6 Rodenstock Heliaron wide angle; 12.5mm. f/1.9 Rodenstock Ronar Standard; 36mm. f/2.8 Rodenstock Euron Telephoto. Lenses all in focusing mounts and matched optical finders.
- Built-in coupled exposure meter to lens iris. Can be adjusted while filming should light conditions change.
- Back-wind for dissolves and built-in frame counter.
- Five Governor controlled speeds and single frames.

Attractive two-colour hammer finish with highly polished bright parts. ... £139 10 0

Deposit £28.0.0 and Twelve monthly payments of £9.18.11.

Nizo Heliomatic "Focovario 8" zoom ... £150 0 0

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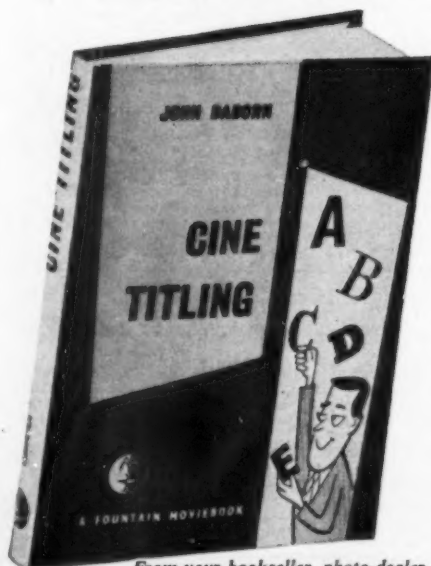
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Triple lens camera, with built-in exposure meter, variable speeds, and fading device. With f/1-8 Yvar ... £89 4 6

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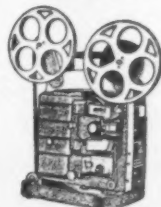
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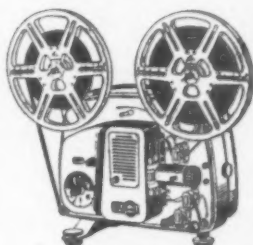
Available in 3 different sizes: 5mm., 8mm., 15mm. and in 5 different colours: Yellow, White, Red, Green, Black  
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Fine focus control, instant power rewind silent mechanism. New cru-Flector lamp. Forward-still-reverse switch ... £59 18 6

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The newest idea in projection—18 and 5 frames per second with no flicker, at the touch of a switch. Normal speed films taken at 16 f.p.s. can be projected in slow motion for detailed examination. Reverse Projection for reappraisal of a particular sequence. 6 element Hi-Fi f/1-3 projection lens. High intensity 50 watt cold light lamp. Overall size only 10 7/8" x 6" complete in own case. ... £57 10 0

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Pizar 5-5mm. f/1-9 fix foc. W.A. lens ... £26 14 9

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Solid de luxe case ... £4 18 10  
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8mm. Eumig Electric, f/2-8 ... £10 10 0  
Eumig Servomatic, battery driven auto exp., f/1-8 lens ... £29 10 0  
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8mm. Kodak Model 20, f/3-5 lens ... £8 10 0  
8mm. Kodak 8-55, f/2-7 lens ... £19 10 0  
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36mm. f/3-5 Cassar telephoto lens for 8mm. D mount ... £6 13 5



### BOLEX BBL CAMERA

Twin lens camera with built-in exposure meter. Variable speeds, and fading device. With f/1-9 Yvar ... £48 11 9  
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PBM. Forward, Still or Reverse. ... £36 0 0  
PMB. Imperial. Built-in coupling device for tape recorder. ... £43 5 0  
PB. Same brilliance but simpler model ... £30 15 0

### BELL & HOWELL SPORTSTER IV Three lens camera with automatic exposure control



Normal, slow motion and single frame. Built-in type A filter. Film speed, aperture, lens in use, all seen through viewfinder. Complete with case ... £69 19 9



# NOW YOU CAN START WITH THE BOLEX B8SL

Owing to the great popularity of this twin-turret Bolex B8SL, it has been possible to bring the price of this model down to £59 19s. 9d. It puts within reach of every beginner the supreme professional quality that has made Bolex the ultimate choice of the experienced cine enthusiast. The B8SL has the Bolex built-in lightmeter with the photo-electric cell immediately behind the taking lens. And the camera body and mechanism are made with the absolute precision you expect of Bolex. It has real

standard and telephoto lenses—not just supplementary optics—essential for needle sharp definition that is vital to modern highly sensitive films. It is simple to use, yet very versatile. You can switch immediately from long shot to close-up adding enormously to the interest of your films. And you will know that with either lens every shot will be crisp and clear and colour true.

See your Bolex dealer now—and be ready for a wonderful summer of moviemaking!

**B8SL complete with Yvar 13mm  
f:1.9 fixed focus normal lens and  
Yvar 36mm f:2.8 focusing mount  
telephoto lens, £59 19s. 9d.  
Model C8SL, single lens version,  
also available.**

**BOLEX BUILT LIKE A WATCH**

*and made in Switzerland*





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## FILM SPRING'S RETURN . . .

its spreading life; its fresh concern;  
with a New Cine Camera.

### 8mm. Eumig C3M Camera



The Eumig C3M cine camera with coupled meter and 3-lens turret.

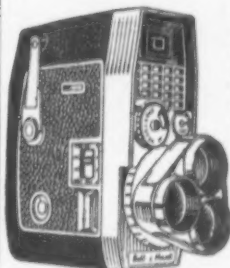
- 12.5mm. f/1.8 Eumigon Standard; 2.5x (31.25 mm.) Eumacro Extra Long Tele Att.; 0.5x (6.25 mm.) Eumicron Wide Angle Att.
- Central focusing control operates for all three lenses.
- Coupled Exposure-meter (10 to 100 ASA) with needle visible in viewfinder.
- Telescopic viewfinder (1:1) with automatic masking for each lens.

- Provision for dissolves and double exposure trick effects.
- Footage counter with audible signals.
- Filming speeds of 16, 24 and 32 f.p.s.
- Back wind handle is included in the price of the camera.
- Pistol grip, wrist strap and cable release are all included.

**£81 . 7 . 6**

Or Deposit of £16/7/6 with 18 monthly payments of £3/19/5 or 24 at £3/2/4.  
Fitted Holdall for C3M and accessories, £11/0/11.

### Bell & Howell 8mm. Sportster IV



The Bell & Howell Electric Eye cine camera is the ideal companion for whatever aspect of cine photography you attempt, additionally making most accessories unnecessary. Consider some of many outstanding features:

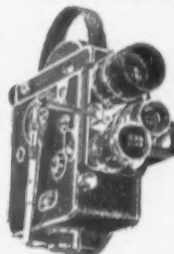
- 3 Lens Turret, with normal wide angle and telephoto lenses. All with a maximum aperture of f/1.8.
- Built-in A to D filter that can be used for all lenses.
- No Haze filter required as all lenses are haze corrected.
- Periscope Viewfinding, enables you to see all the settings in the viewfinder as you film.
- Field of View clearly marked in Optical finder.
- Electric-Eye giving automatic exposure control.
- Three way starting button gives easy change from normal to slow motion or single speed as desired.

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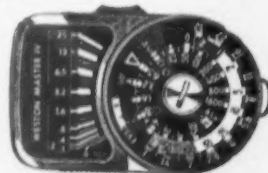
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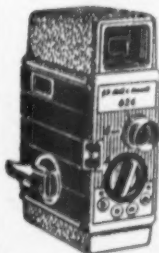


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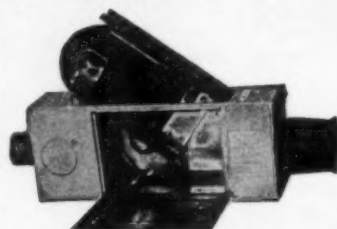
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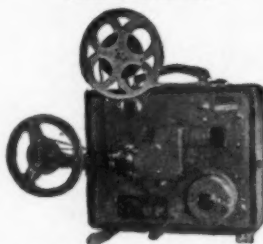
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# AMATEUR CINE WORLD

EVERY THURSDAY 1s 3d

Vol. I, No. 11  
(Old series Vol. 25, No. 11)  
6 April 1961

Edited by  
GORDON MALTHOUSE

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FOUNTAIN PRESS LTD



**FOUNTAIN PRESS LIMITED**  
46 CHANCERY LANE • LONDON WC2  
Telephone: CHAncery 1411 (10 lines)  
Telegrams: Nufotog. Holb. London

Advertising Offices:  
London: 46 Chancery Lane • London WC2  
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A\*

## Rosy Prospects for Colour

PROSPECTS for the colour film user (which means most amateurs and certainly the great majority of 8mm. movie-makers) continue to get brighter. As forecast recently in these pages, Ferraniacolor arrived on the market this week, and now comes news that Gevacolor artificial light stock in both 8mm. and 16mm. will be here very soon—we are, indeed, already engaged on a thorough test of it: full report shortly. If it takes on as well as Gevacolor daylight stock, Gevaert should be happy, for sales of this are running at about three times last year's figures. No doubt about it, cine is booming.

## The Dearer the Better?

"THE AUTO CARENA is the most expensive 8mm. automatic camera on the market" say Photopia, who have been appointed its sole British agents. While this is an odd way of announcing a new product, it could prove to be a wise one. We live in a price-conscious world, but it is quality-conscious, too.

Only half-way through our tests of this striking new Swiss camera (how striking will be gathered from the illustration in the December 1960 *ACW*, p. 656), we are not yet ready to confirm or deny what the slogan implies—that dearest means best. However, it handles well, has a fully automatic exposure control, five speeds, and several other attractive features. And the price is not all that astronomical. The basic Auto Carena costs (with tax) £64 14s. 9d., and with all possible extras £128 10s. 3d.

## All Friends Together

THOSE OUTSIDE THE CHARMED CIRCLE of amateur cine might well think we are an irascible lot. We argue fiercely about gauges, violently about competitions, blood-thirstily about the "committed". But we are all showmen, and although we may feel deeply about these things, we don't really want to knock the fanatics who disagree with us over the head. On the contrary, we have a fellow feeling for them, and since giving a virtuoso performance on our own trumpet is a necessary part of a showman's activities, we have no false modesty to dissuade us from proclaiming that you won't find a more friendly and agreeable person than the amateur movie-maker.

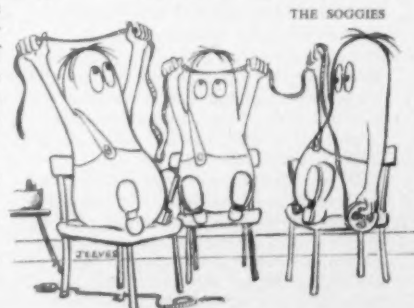
Just how friendly he can be is shown by the response to a recent appeal in Query Corner. We remarked, quite casually, that we have received over forty requests for an out-of-print issue of *ACW* containing an article on making a perforating machine, and we wondered if anyone had copies to spare which we could forward to the enquirers. Copies started arriving the next day. They were of the monthly issue and cost 5d. to send, added to which the senders probably had to hunt around for an envelope big enough to take them.

And that is not all. A number of readers who did not want to surrender their copies generously made photostat prints of the article and forwarded them to us for distribution. Amateur movie-making may be a highly individual pursuit, but it is also a pleasure shared. At its most purposeful it influences people, but more importantly it makes friends, which is a thought for those who complain that amateurs aren't doing any good unless they make noble pictures all the time.

We ought to end here, of course, basking in a rosy glow, but the fact is that we're almost back where we started. The forty-odd enquirers have all had their wants supplied, but now a number of new readers, their attention drawn to the perforator by the note in Query Corner, have asked if we have any surplus copies of the article. We haven't.

We thought we'd just mention this, casually.

"It'll be nice when we can afford a projector."



## REVOLUTIONARY NEW GADGET IS ON THE WAY

THERE'S A GOOD DEAL to be said for automation, whatever some of the old hands may think about reflex viewing, coupled light meters and "other mechanical aids for the incompetent". I was in the Reptile House at the London Zoo last Sunday, standing in front of a fairly well-lit glass case that housed a large, evil-looking lizard. My camera was loaded with Perutz 400 A.S.A. monochrome.

At the "psychological moment", a keeper opened a trap-door at the back and threw in three dead chickens. The lizard lumbered towards them. Frantically, I adjusted the focus. The lizard gulped and swallowed chicken number one whole. Holding the camera in one hand, I patted each pocket in turn to find my Weston meter. *Gulp!* Chicken number two disappeared.

No time to take a light reading. I must guess it. I started to adjust the aperture setting. Before I could aim the camera, chicken number three vanished and the lizard, with three whole chickens in its innards (feathers and all!) retired to a gloomy corner to digest the meal it couldn't possibly have tasted.

How many interesting shots — scoops even — have been lost while the cameraman frenziedly fiddled with a light meter and adjusted aperture and focus settings? With a coupled light meter and reflex focusing, I could have got some unusual and dramatic pictures for the zoo film I am making. Perhaps a professional cameraman would have made intelligent guesses and chanced it. . . .

I still love my Bolex H8, but this was an occasion when I'd have given a lot to own a Canon Zoom 8.

### "MAJOR BREAK-THROUGH"

IN A FEW DAY'S TIME I am making a longish journey to see Alec Tutchings, the man who invented the Gramdeck. When he telephoned me yesterday, the imperturbable Alec sounded positively excited. "I'm just bursting to tell somebody about it", he said.

In the course of some experimental work on a new cine gadget, he has made a discovery which the popular newspapers would describe as "a major breakthrough in the field of amateur cine" — something we've all wanted and may soon have. It's all very hush-hush at the

*Also here soon: The Gramdeck Multi-Player (4-speed record player, built-in pre-amplifier, and tape unit).*

moment, and must remain so for a few months but, in due course, A.C.W. will be giving you the glad tidings in detail — I suspect well before anyone else gets the news.

All I am permitted to tell you at the moment is that the new idea is a brilliantly clever, inexpensive, and original solution to a problem that is shared by both 8mm. and 16mm. users and that, in particular, the organisers of public presentations of award-winning films will be delighted with it. Now you can start guessing. . . .

### A NEW GRAMDECK

AND TALKING OF the Gramdeck, here's some more exclusive news for you. Very soon now, the new Gramdeck Multi-Player will be available — a portable combined record-player and tape-recorder that may also be used as a public address system.

Basically, it consists of a 4-speed auto-change record-player with built-in pre-amplifier and pick-up socket. A plinth, on which is mounted a standard-type Gramdeck unit, fits easily and quickly on to the motor deck and, in less than fifteen seconds, the record player is converted into a tape recorder, with facilities for recording with microphone or direct from radio.

The control panel of the multi-player has the usual on/off volume switch, magic-eye level indicator, bass and treble controls, and a function switch which can be set to *gram.*, *record playback*, and *amplifier*. There is an input socket for radio and also an extension loud-speaker socket. By setting the function switch to *amplifier* and speaking into the microphone, one can use the Multi-Player as a public address system.

Of special interest to cine people is the fact that the Gramdeck offers superimposing facilities with an automatic drop in the volume of music already recorded when speech is superimposed. The new Multi-Players are already in production and will be offered at 28 guineas complete, the price including 4-speed record player, Gramdeck and plinth, accessories, Aeos microphone, and 600ft. of tape.



### ELCETRONIC FLASH THE ANSWER?

WHENEVER the public presentation of 8mm. films is discussed, it is invariably assumed that the major problem is one of getting adequate definition. Well, definition is a very relative term and, if you are throwing a picture twelve feet wide or more, it can safely be assumed that most of the audience will be viewing at a reasonable distance from the screen. If, for example, you look closely at a large poster, the definition — especially of any half-tone photograph that may be used — is nothing to get very excited about, but posters, like big screen images, are not supposed to be closely scrutinised.

My own experience suggests that the real problem — assuming that the photography is well up to standard — is one of getting sufficient light on to the screen. I recently gave a show in a fairly large hall and, before it began, I experimented to see what would be the maximum size picture I could throw, using an M8R and 8mm. colour film.

Without over-running the lamp, I could get a picture 8ft. wide, and from almost every seat the quality of the image was acceptable both in definition and brightness. At 9ft., the picture began to lack sparkle and at 10ft. it was dull. I came to the conclusion that 8ft. was the limit.

With another projector, using the 12 volt 100 watt lamp, 6ft. was the limit I could achieve before brightness began to wane. I think an arc projector is not really the answer, despite the miracles it can perform with 8mm. films. An arc projector is cumbersome, costs about £400 and needs a fairly skilled operator to use it. My guess is that we shall find the answer in some kind of rapidly intermittent electronic flash. I believe the Philips people in Holland have already done something like this — but not for 8mm.



Split-second matching of action to music may be artistically controversial—when Disney does it, it seems to annoy the critics as much as it amuses the audience—but it is technically feasible. Choose the music, build a shooting script from the images it suggests, and shoot. The subsequent editing of picture to sound is easily done with the help of an L.516.

## Mickey-Mousing with the L.516

BY C. V. THOMPSON

THEY CALL IT "mickey-mousing", an unfortunate name for a fascinating technique. Some of the best-known examples are in Disney's True Life Adventures—such as *Nature's Half Acre*, *Beaver Valley* and *Olympic Elk*, in which the picture is closely edited to the music—either to a particular musical phrase or to the rhythm. Otters play the clown to a little circus fanfare. A butterfly emerges from a cocoon to a lush, sophisticated melody on massed strings. A duck waddles in tango time, or a smoother rhythm accompanies the swinging up and down of a bird on a swaying branch.

The same technique adds something to certain TV commercials, whose precise cutting on the downbeat puts them among the best examples of montage since the silent cinema. The soap seems soapier, the bubbly drink even bubblier, because of the exact matching of sight to sound.

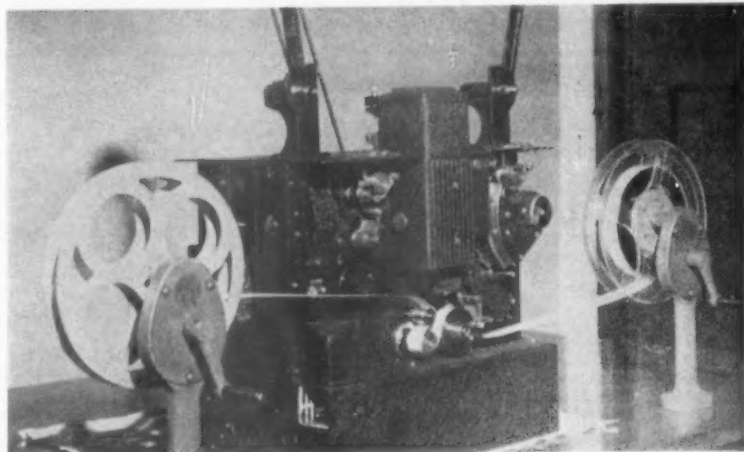


Fig. 1. L.516 as a sound track reader. By see-sawing between the rewind arms, the exact position of any note can be found and marked.

Yet how often are the possibilities of mickey-mousing explored by amateurs? We may do our best to match music to our pictures (Disney, of course, does it the other way round), but not many records obligingly agree with every shot in a given sequence. There's nearly always that little twiddly bit to upset the mood, or a slight change of tempo which is not in keeping with the cutting.

For the enthusiast, however, true mickey-mousing is by no means out of reach, as one London club recently discovered.

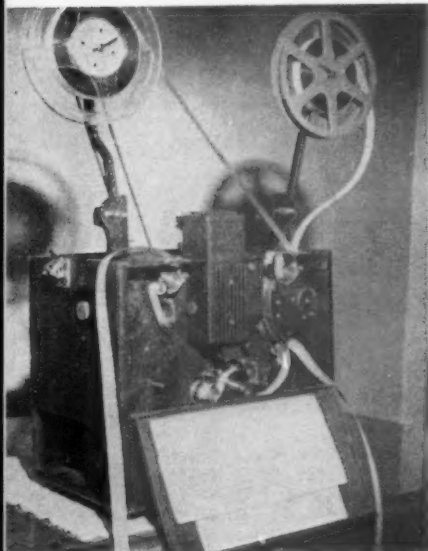
The discovery was made through the Boosey & Hawkes catalogue of mood music. Studying the titles of the many

idle cranes above. A xylophone solo could only be the rippling of Thames water. A flute solo in quick time conjured up the lonely figure of a boy, in long shot, counting aloud as his playmates hid nearby.

When the music had been phrased into a shooting script, and re-recorded\* on to a 16mm. optical track, each section was timed (in shooting, a little extra time was allotted to each take). On location, we found that it was difficult to keep in mind the subtler moods of the music, so future productions of this kind will make use of a second recording, made on a portable tape machine, which can be played through for reference at rehearsals.

The rushes of our visuals were passable. Now, with the shots to be used in the film all ready, we had to find some method of marking the music track so that these shots could be cut exactly to match. Running the sound track

Fig. 2. Double-headed projection on the L.516. Picture film (front) and sound track (rear) are kept in sync. by the first sprocket wheel, but only the track passes on to the sound drum for scanning. Both films are collected in bins, though powered or hand-driven take-up arrangements could easily be devised.



\*Using disc music requires payment of a very modest fee to Sound Film Music Bureau.

through the projector in the ordinary way would have been of no use, for however quickly the machine was switched off, the track would run on past the point where the mark should be made. What we needed was an item of professional equipment, an optical track reader. And in that old stand-by, the G.B. L.516 projector, we had one ready to hand.

The L.516 chassis was removed from its case by unbolting the top and bottom pairs of screws and taking off the lens and inching knob. The operating side of the machine was placed between the two spool arms of a standard hand rewiner (Fig. 1). Unlike some projectors, the L.516 has no protruding edges or intervening sprocket wheels to prevent the smooth flow of film from the right-hand rewind arm, over the sound drum and

idler rollers, to the left-hand arm. Before switching on the motor and light, the still-picture device was engaged to eliminate noise from the claw.

With the hand rewind, the sound track could now be wound through at any desired speed, stopped instantly at the point where a mark was to be made, and even reversed if that point were passed.

When the picture film had been cut according to the marked track, we wanted to see and hear the result before committing ourselves to the cost of a married print. In professional terms, we wanted "double-headed" projection. Again, the need was met by the L.516.

The rear spool arm was used for holding the film carrying the sound track, after the drive cable had been removed to allow free running, and the picture film was put on the front spool arm

(Fig. 2). The two films—picture and sound—were then threaded round the first driving sprocket,\* through the film channel (which easily takes both), and past the gate. From the lower side of the gate, the picture film was allowed to drop straight into a bin. The sound track, however, was taken over the sound drum and idler wheels, around the second driving sprocket, and thence out of the machine to fall into another bin at the rear.

With this set-up, it was possible to run the two components of the film in precise sync, and make any slight final changes that might be needed to give the professional mickey-mousing effect that was our aim.

\* With the correct 26-frame separation between picture and sound.

## 16 MM GOES TO THE DOGS...

BY  
JUSTIN NELSON

*and makes a profit from filming a  
"photo start"—just 20 frames long*

THE VALUE OF having photo-finish equipment at dog tracks is firmly established. Less well known is the "photo-start"—yet this is a facility greyhound owners are happy to pay for and one which a cine camera can easily provide.

As a professional photographer in Co. Tipperary, owning a Paillard-Bolex H16, I am personally no more interested in dog racing than in launching sputniks. What I am keenly interested in, however, is any group of people who can be regarded as prospective buyers of photographs, so when I overheard a group of owners discussing "form" I began to listen—and think.

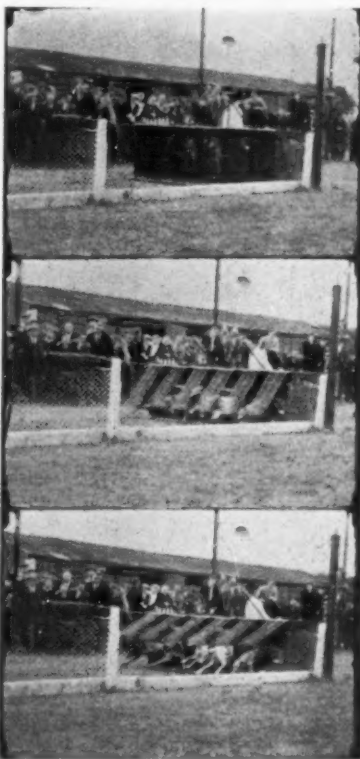
It appeared that a greyhound race is usually won or lost in the first second or so and that owners and trainers are therefore anxious to know how their animals move as they leave the traps. Immediately, my mind turned to slow-motion films. Immediately afterwards, the thought was dismissed because people who own dogs do not, in general, own projectors. In any event, I realised, whatever lessons the films had to teach would probably be learnt from examining single frames rather than continuous movements. And single frames could be studied just as well—indeed, much more conveniently—in the form of paper prints.

How many prints? Enough frames would be needed to reveal all significant

details of the dogs' actions. On the other hand, a large number would confuse the issue and push up the cost of the service I was, by now, planning to offer. A few experiments showed that 24 frames per second recorded the right amount of detail and that a fast pan covering the first ten yards of track (it wouldn't matter that stationary background objects were blurred) would embrace the critical stage of the race. From there it was a matter of simple arithmetic: all I needed was 20 frames of film.

### Blow-Ups of Key Frames

To allow for false starts and threading, four feet of black-and-white negative stock is loaded in the camera before the race (it is an advantage of the Bolex that loading can be done in total darkness without great difficulty). Processing is carried out see-saw fashion in a large dish of developer. Then, the most revealing 20-frame section having been selected, 3in.-wide blow-ups are made in a 2½in.-square enlarger, four frames at a time. This provides, for each owner who wants them, a set of five strips—20 frames analysing, at 1/24 sec. intervals, the start of the race. The first three frames from the first strip in a typical series are reproduced on the right.



Three consecutive frames of the start; five 3in. wide strips are made, each with four frames enlarged from the 16mm. neg.

On my first attempt to commercialise the idea, five of the six owners concerned in the race each paid £1 for a set of prints. Total expenses came to 10s., leaving a net profit of £4 10s. from a bit of sponsored filming that I thoroughly enjoyed.

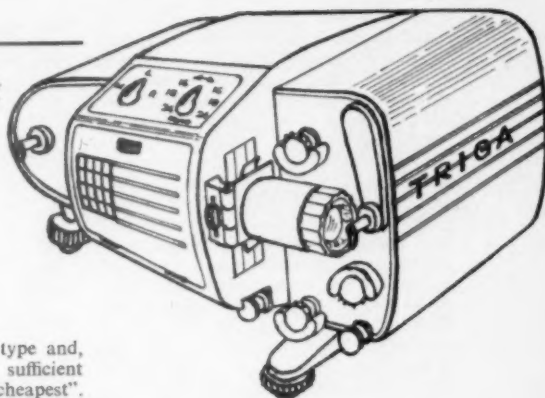
Who said this hobby was too dear?

## The Birth of a Projector: 5

# "Plenty of Good Features"

BY JOHN G. JACKSON, M.B.K.S.

"The shape is definitely out of the ordinary"



THE INTERNAL TELEPHONE buzzes in the Chief Designer's office at Tri-Gauge Apparatus Ltd. The Chief answers it. A voice at the other end says: "I'm being plagued by the motor manufacturers for a decision on the motor for the new TRIGA 8mm. cine projector. What's the position?"

"I'll bring Pop and Jim Davies along to discuss it with you", answers the Chief. A short time later all four are seated in the comfortable office of the Managing Director, smoking his cigarettes. This is living!

"We've studied all aspects of the motor requirements", opens the Chief. "I'll outline our approach for you". He explains that the motor will have to run at a constant speed—this is essential for magnetic sound. "It will have to be a synchronous motor, then" interrupts the Managing Director.

The Chief shakes his head and says that the term 'synchronous' when applied to motors is often misused. The motor commonly used on projectors and tape recorders is of the induction—sometimes called 'asynchronous'—type, which runs at a constant speed providing the load is suitable. The speed is not in synchronism with the frequency of the mains supply and is lower than the synchronous speed.

The M.D. appears a little confused by this, but the Chief presses on. "The simplest form of induction motor", he

continues, "is the shaded-pole type and, assuming that it will have sufficient starting torque, it will be the cheapest". Pop intervenes here to tell the M.D. that they have considered the use of a transformer motor. In this type of motor the stator winding and the magnetic path are so designed as to be used as a transformer.

This has much to commend it. First, the unit cost will be less than that of a more conventional motor and transformer. The assembly time will be reduced in production, and the wiring of the projector will be simplified. Against this, the unit will be bulky, and the whole thing will have to be replaced if a fault develops in either section—motor or transformer. The range of input tappings will bring problems, too.

The Chief tells the M.D. that they have decided on a standard A.C. shaded-pole induction motor with a separate transformer. "I'm glad you mentioned the transformer", says the M.D. "It was the next point on my list".

Jim cranes his neck to catch a glimpse of this list in order to be ready with the right answers! The transformer, it seems, will have a secondary tapping for the lamp and an auto-winding for the motor. Before the M.D. has a chance to ask about this, the Chief tells him that the auto winding reduces the amount of copper in the transformer and keeps the cost down! The primary winding will be suitably tapped for the previously chosen input voltages. It will have to be as small as practicable, and 'intermittent-rating' will help this.

Pop jumps in quickly here—to forestall the M.D.—and explains that an 8mm. projector seldom, if ever, is used continuously, so that 'continuous-rating' is unnecessary. In any case, the maximum running time of the new TRIGA will be approximately 30 minutes, with a maximum spool size of 400ft.

"Just a minute, I've been thinking, will this shaded-pole motor reverse?" asks the M.D. The Chief says that for reverse projection it is not intended to interfere with the direction of rotation of the motor. This feature will be operated by a system of rubber-rimmed

wheels. He draws a sketch to illustrate this point. "From this sketch you can see how we will achieve our projection speeds", he adds.

"Will the rewinding be fast?" asks the M.D. "I think that's a good feature". It is respectfully explained that fast rewind is a *bad* feature, but that users seem to expect it. The TRIGA will rewind in a reasonable time, with the film transport mechanism left stationary by de-clutching.

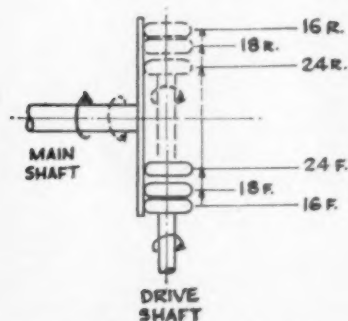
In the pause that follows, Jim seizes the opportunity of handing the M.D. a piece of paper. "Unless I'm mistaken, this is the lens design. You had better explain it to me in simple language", is the M.D.'s comment.

The paper consists of a form with various figures on it with + and - signs. Basically the projection lens has an equivalent focal length of 20mm, and a relative aperture of  $f/1.3$ . It has six glass elements and is highly corrected for all aberrations. Further figures are listed for lenses of 15 and 25mm. focal length.

"We're getting on with the lens mount design now", says Jim. "It looks as though it will be expensive, but then, quality always is!"

"Has any progress been made with the variable-focus lens?" the M.D. asks. Pop grunts his disapproval. "We've rejected one design because it didn't stay in focus throughout the range", he says. The M.D. agrees that constant focus is an essential feature, and he is told that the range of this lens will be 15-25mm.

"Now back to my list", says the M.D. "What progress has been made on the sound stripe attachment?" The problem here is one of sound to picture separation. No international standard has been agreed, but many projectors are appearing with a  $56 \pm 1$  frames sound-leading-picture separation. This corresponds to the same linear separation for 16mm. magnetic sound. The Chief observes that it is very small for sound attachments. In integral machines the problem of only



"From this sketch you can see how we will achieve our projection speeds."

8-4in. between picture aperture and sound head can be overcome. A greater separation of, say, 80 frames would suit him better. However, standards are usually settled by common practice, and this would seem to be the use of 56 frames.

The attachment will have two sound heads, one for recording and playback and the other for erase. It will be provided with microphone, tape recorder/disc, and radio inputs. Mixing and superimposition facilities will be incorporated. A loudspeaker, a microphone and headphones will be supplied. Any of the three projection speeds can be used for recording. "That sounds fine" puns the M.D. (His listeners dutifully smile). "Now what about those other features and *Automation*?" All three designers exchange quick glances and draw deep breaths. They tell him that a room light socket will be provided. The room lights will not be automatically extinguished when the projector lamp is switched on. They can be extinguished after or before this. A better presentation can result from this feature, as a dimmer can be fitted, if required, to the room lights. The sequence could then be: motor on, projector lamp on, room lights dimmed, room lights off. Even without the dimmer it would be useful in an emergency to be able to switch the room lights on without turn-

ing off the projector lamp. The socket could also be used for a low wattage threading light. The output of this socket will correspond to the selected input voltage tapping of the projector.

The projector controls are in the form of two knobs: (1) 16, 18, 24 forward; 16, 18, 24 reverse; rewind — this is similar to 24 reverse but in addition declutches the film transport mechanism.

(2) Motor, projector lamp, room light off. The room lights are on when they are connected to the projector and the projector is connected to the mains.

The sequence of operation is (a) select the desired projection speed in the direction of operation required; (b) switch on the motor, then the lamp — using the same knob — and switch off the room lights. The opposite direction of projection can be obtained by operating the first knob while the projector is running.

"And now the automatic features?" queries the M.D. Our three designers suddenly find a consuming interest in the office carpet. After a while the chief says: "We are working on a remote unit for all the controls of the projector, including focusing, but this presents great problems. Otherwise, I'm afraid there are no automatic features, apart from the fact that Pop tells me he is designing a spool which makes the job of connecting the film leader much easier".

"Ah, well", says the M.D. "I think we

have plenty of good features, and I'll support you against any attacks by the Sales Manager. Now then, what does the projector look like?"

Jim pulls a face. The Chief takes up the internal telephone and asks the industrial designer to bring along his sketches. While they are waiting they help themselves to more of the M.D.'s cigarettes. What luxury!

The Industrial Designer appears in a brightly coloured shirt and tight fitting corduroy trousers. Under his arm is a most impressive cardboard folder. He places this on the M.D.'s desk, unties the tapes with a flourish, and slowly reveals its contents.

There is prolonged silence. The shape is definitely out of the ordinary. The colour scheme is two-tone. A rough outline drawing is reproduced on page 451.

After a while the M.D. says: "I like it. With this appearance and all the features we've discussed, plus the TRIGA reputation for quality and workmanship, we should have a winner. I, for one, will order a model for myself and be glad to pay for it. Well done, gentlemen! Now, Chief, if the TRIGA 8mm. Cine Camera comes up to this standard, we shall be doing all right. We must get together on it soon."

We will do just that in the next article.

WIM  
6765

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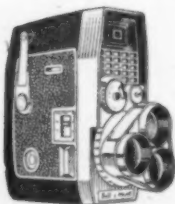
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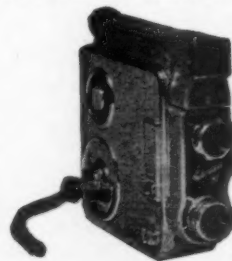


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## Cine Man in Drama Group

I RECENTLY ATTENDED a production meeting of a local 30 year old drama group, the Teddington Theatre Club. I am not a member but went along to help with the sound effects. Nor am I a drama enthusiast—I much prefer film as an entertainment medium. The fact that a keen cine man should be assisting a theatre club is perhaps of no great moment, but the way in which this group goes about its work should be of considerable interest to many cine clubs.

The production meeting was for back stage staff, and the producer called on each member of the crew to outline all queries that might arise in each department. These points were then fully discussed, especially where they affected other departments, and costs and many other smaller details were dealt with. The rehearsals that follow are carried out with professional-like efficiency. (Evidence of this efficiency will be seen during April 27-29 at York House, Twickenham).

I once joined a well-known cine club, hoping that I would be able to assist in club productions. After enduring long discussions on car rallies and social events, I came to the conclusion that production was a long way off—a pity, because they were a most amiable crowd. They could learn a great deal from this theatre club. Here there is none of the time-wasting facetiousness so often found in amateur cine groups. The theatre club member does not have himself photographed grinning into the camera, drooling over gadgets he has made!

I content myself with family record films, but for serious work I find I am becoming increasingly drawn to the amateur theatre, for not only does it give creative opportunities as film-making does, but one has the advantage of working with really serious amateurs instead of ineffectual dilettantes. I am hoping that my association with the Teddington group (it also operates a "Workshop" for younger members) may lead one day to the production of a film.

Teddington

BERNARD KING

## Thoroughbred Pair

I READ James McCarthy's letter (Mar. 2nd) with great interest. Of his thoroughbred pair—the Specto Royal and the Admira 811A—I say snap and amen! It would seem that he and I had the same idea, for I decided some time ago that there was not another 8mm. camera on the market to compare with the 811A—for the price—the only other

sprocket-driven 8mm. cameras, the Bolex H8 and Nizo Helimatic, being almost exactly three times its price.

I'm glad to say that it has come right up to expectations, complete as it is with twin lens turret, back wind, parallax compensation, and sprocket drive, and all for less than £40. As for the Specto Royal, it seems a natural mate for the 811A—for it, too, I think, is about £10 under-price! I also chose it for its light output.

But there is just one point on which I disagree with Mr. McCarthy. Surely he is not correct on claw-to-gate separation? Is not the 811A plus 5, and the Specto plus 1? I do not think he need have any worries about this, however, for there seem to be two schools of thought on camera and projector claw-to-gate separation.

A P.S. to Trader: the transaction with the owner of the B8 rather disturbs me. Surely £17 profit on a secondhand camera is rather high? And why should the cost of the new equipment purchased effect the secondhand value of the B8? London, N.W.3. JAMES TUGWELL

## Filming a Ghost

MANY THANKS for your reply to my enquiry on filming a ghost (p. 426). I had a shot at it while awaiting your reply, and it has proved very successful. The method used was basically the one you advise, e.g., double exposure on the first few feet of film. I underexposed by one stop the scene where the ghost was supposed to have been seen—a tree-lined country lane—and wound the film back in the darkroom. I then dressed my six year old son in a white mask and sheet, and filmed him in the garden at night, under the light of a photoflood.

I was using Kodachrome D, so put a B.12 filter over the lens to make my ghost show up white. The result is a transparent ghost gliding about on the actual spot where some of the local people claim to have seen it.

Our spectre crops up every now and again like the Loch Ness monster and is known locally as the Ghost of the White Lady of Castle Hill. She recently attracted the BBC's television cameras (for the *Tonight* programme). They filmed the locality but were not able to add the ghost, as I have done (on 8mm.).

Newton-Le-Willows H. T. ROBERTS

## Cement Brushes

YOU recommend putting film cement into a bottle with a brush. At one time bottles of cement were supplied with brushes



and, once, when I was using one, the brush flicked as it left the neck of the bottle, and cement was flung into my eye. Fortunately it did not contain the more usual glacial acetic acid, and my eye was none the worse after a quick rinse. But, in my opinion, manufacturers are right not to supply a brush with film cement. I have no difficulty in using the usual glass rod.

West Wickham

HARRY WALDEN

## Accessory Prices

FOR MANY YEARS now I have been resigned to paying shillings or even pounds for small accessories which in any other general use would cost coppers, but this week I feel I have reached the limit: 5s. 3d. for about  $\frac{1}{4}$  oz. of plastic. If it were gold it could scarcely cost more, but this was a belt.

I can hear the excuses now: "It will not require renewing so frequently—a new plastic—short runs increase costs". It seems to me that the real explanation of the cost of items of this kind is that the price must be such as to make it worth the while of the dealer to stock them.

Whitley Bay

J. TAYLOR

## Equipment Importers

THE IMPORTER is a vital link in the chain of distribution of foreign-made equipment, for it is on him that the servicing devolves, and the purchaser should take this into consideration when making his final choice. I recently purchased an Admira 811A camera which developed a minor defect. The importers, David Williams (Cine) Ltd., replaced it immediately with a new one—no prevaricating, no waiting. Johnsons of Hendon are another firm who have given me every satisfaction. On the other hand, there are a number of agencies whose service leaves much to be desired. One is therefore well advised to look to the reputation of the importer as well as that of the manufacturer.

Sheffield

MANY TIMES BITTEN

## Colour Film Processing

I AM GRATEFUL to Kodak Ltd. for taking the trouble to write to me personally in almost precisely the terms reported in your Editorial of March 16th. It is good to have a categorical assurance that at

Hemel Hempstead every user's film has an equal chance of "going through on peak". It is some consolation to know that my own recent experience of disappointingly processed films is due purely to bad luck, and that the dice are not loaded.

Respectfully, I wish Kodak even greater success with their painstaking system of control—the more so with Kodachrome II in exciting prospect.

Midlothian

LESLIE CHARLES

### Chuck It, Smith?

WHAT a pity that an obviously knowledgeable person like Jack Smith should be such an utter snob! Perhaps he can never forget that there are other people in this world besides his own little sphere of schoolboys.

Surely it must be obvious to him that the comparatively recent increase in the availability of sound equipment is bound to mean that most of us are novices in handling it, and that therefore we, who represent most of the readers of *A.C.W.*, are looking to people like him for guidance.

If it were not for the true amateurs, who regard cine as an interesting and exciting hobby and whose attempts he scorns, there would be no *A.C.W.* Yet all we get is discouragement and rudeness instead of constructive help. I must admit that after reading his article

"When Sound is Added", I all but decided that my feeble attempts to increase interest in my films by adding sound were doomed anyway, and that I might as well leave it to the professionals.

Most of us are family filmers filming only in our spare time, and I wish Mr. Smith could give us the benefit of his knowledge in the same encouraging way as Double Run or H. A. Posthethwaite.

Nevertheless, I need hardly add that I look forward very much to reading *A.C.W.* each week.

Stoke Bishop

D. G. ROBINS

### 8mm Lens on 9.5mm Projector

I WAS INTERESTED in the idea reported by Centre Sprocket of using the 8mm. T.T.H. f/1.65 lens offered by Harringay Photographic Supplies Ltd. on the Princess projector, and sent for one right away. It fitted perfectly and gave more than satisfactory results. And used on the Son projector it gave a 5ft. picture at a 17ft. 6in. throw. Incidentally, a plastic bag secured by rubber bands keeps it free from dust.

Boston

J. W. G. MACRORIE

### Death of a Magician

IN his interesting article on using up odd lengths of film, Mr. E. H. Butler states that Horace Goldin "lost his life while performing a dangerous trick . . . catching a bullet fired from a rifle". Horace Goldin died in 1939, but not through

this or any other trick. Of the thirteen people who met their death while involved in one way or another with this particular illusion, perhaps the most famous was Chung Ling Soo, who was killed by a bullet fired from a rifle, which he attempted to catch on the stage of the Wood Green Empire, a few years before the First World War. Horace Goldin did, of course, present this bullet catching effect, but so dangerous is it that he would perform it only once in any week's engagement.

Dundee.

JOHNNY GEDDES

Johnny Geddes is one of Scotland's top line magicians.

### Recruiting for 9.5mm

THE NINE-FIVE enlargements by a reader you reproduced must have pleased many workers in this gauge. I, too, use Gevaert stock and can vouch for its superb quality. Although I have yet to meet a dealer in Manchester who will advise on 9.5mm. equipment, I am confident that our gauge will once again assume importance. If all of our following were to bring one new recruit each to the fold this year, that day may not be far distant.

Glossop

S. E. HAND

### Uninterested Pros

THE AVERAGE professional film-maker, in our experience, is not interested in

## SO MUCH TO CHOOSE FROM

New 8mm. equipment seems to come on the market nearly every day. In this field, as in every other where there is an *embarrasement de richesses*, the assistance of an expert in making a selection is invaluable. Here at 104 we have carefully considered every 8mm. Zoom, turret, or single lens camera on the market, and have selected only those which satisfy our requirements in respect of performance, reliability and service. We shall be glad to help you to reach a decision which will ensure lasting satisfaction.

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entering for amateur competitions, and we believe that an amateur can turn out just as good work as any "semi-professional" if he puts his mind to it. Also, a fact which must be faced up to, but which some correspondents do not seem to appreciate, is that cine is not a cheap hobby once you decide to leave the baby-on-the-lawn or "this-is-where-we-went-last-summer" stage.

Best of luck with the weekly *A.C.W. BBC Film Club* JOHN K. NETTELL

### In the World of Sport

IN the world of sport, a person is either an amateur or a professional, and cannot change from one to the other whenever he pleases. A professional golfer cannot play in the amateur championships, even though he would be willing to do so just for the love of it. Nor can Britain's professional footballers take part in the Olympic Games even if they were willing to play without receiving any monetary return.

So I would say: ban the professionals or else run two competitions — an open one, and one for *bona fide* amateurs. *Ballynahinch.* SAMUEL HAMILTON.

### Which Gauge to Choose

I AM surprised to see that "Making a Start", the series for the beginner, makes hardly any mention of 9.5mm. In fact, one article was headed "Which to Choose: 8mm. or 16mm?" Is 9.5mm. so completely finished that it is not worth telling the beginner about?

How can we, who have used this gauge for years, hope to get a better service, or even maintain the one that barely exists, if we do not encourage newcomers? Please help us to keep going by giving newcomers information about all gauges. Mr. Postlethwaite! *Crayford.* M. W. LEWIS.

The case for 9.5mm. in relation to the other gauges was presented in the first article in the series.

### Not the Nettlefield C.S. Projector

I WOULD HASTEN to reassure members of the Grasshopper Group (News from the Clubs, p. 349): they are not going to take delivery of a 35mm. film destruction machine. The projector to be installed at Endell Street is a G.B. N series 4, which fortunately has been professionally maintained and is in better condition than many 16mm. machines one meets. This acquisition should open up a whole new range of screen material — to say nothing of opening up a new hole in the projection box (projectionists will be slimmer next season).

*Purley* ALAN TREACHER

We rejoice with the Grasshoppers that the fears some of them may have had are unfounded, and envy them their nose for bargains. Such a projector is certainly value for money at £10.

## Close-Ups and Close Shots

By DOUBLE RUN

ALTHOUGH it was his very first film and was shot with a second hand Kodak Brownie (cost £12 12s.), *Summer at Anchorage*, by Dr. R. Skemp, is in many ways a remarkably successful record. It pictures activities at a boy's sailing school. Dr. Skemp worked to a script, filmed the boys busily engaged on various jobs, and held the camera steady.

What he did *not* do — and this explains why I did not realise he intended following the adventures of two particular boys — was to include any real close-ups of them. He used many close shots — excellent ones — but this is not enough. In a close-up, the head of the subject should about fill the screen. If, as in Dr. Skemp's film, the subject is shown from the waist up, his facial expression does not make its full impact.

But Dr. Skemp disagrees with me about this: he says he was more interested in the activities than in individuals, and that it is no use showing heads if you cannot see what the owners are doing. True, but by using close-ups you can show what they are about. For example, instead of a C.S. of a boy, wearing an expression you cannot properly see, struggling to tie a knot you can't see at all, start with the C.S., then move in for a C.U. of the hands struggling with the knot, and follow it with a C.U. of the boy's face as he gives up the struggle or grins triumphantly. The result is much more informative and entertaining than the single more distant view.

Exactly the same principle applies to family filming: always bring the camera as close as you can. A complete stranger, having seen your film, should be able to recognise the people in it if he bumped into them in the street a few minutes afterwards.

I doubt if I would have recognised any of the boys in Dr. Skemp's film, and, as it is mainly intended for showing to them and their relations, it is precisely the close-ups I missed that would have given

them the greatest pleasure. I have just seen an 8mm. film of a play in which I took part many years ago. It consists almost entirely of long shots and I could not even pick myself out!

The commentary is possibly too restrained, for there were many points on which I would have welcomed information: where was the holiday held? What were the boys mixing concrete for? Where did the expedition go to? The script had been understandably vague about the exact sailing shots required — "A lot of shots of boats sailing" — but the commentary could have supplied the deficiency. As it is, there are too many L.S. looking down on to yachts from the cliff above and, without any explanation of what they are doing, one loses interest in them.

Dr. Skemp tailored the film to fit the record supplying the background music, and had to tack on some extra shots (intended to show the boys' dreams of sailing, but I did not realise this until it was explained to me) after a tilt down to the dark waters of the sea which provided the logical conclusion. He said he was afraid that ending here would have come as an anti-climax, anyway, but all the latter part of the film (when the boys sail back to harbour and settle down for the night) seemed something of an anti-climax to me, for it was merely the reverse of them setting out, which we had already seen.

This business of commentary writing requires endless care and patience; I am improving now, and had only to rewrite my last commentary five times. It is a great help, certainly, to try it out on several audiences before finalising it, and I understand that is just what Dr. Skemp was doing, so I was one of his guinea pigs. His film certainly impressed me, and if I have criticised it severely, it is because (1) it deserves to be taken seriously and (2) its two weaknesses (close-ups and commentary) bother most other filmers, too.

### Where to See the 1959 Ten Best

**Torquay.** 10th Apr., 7.30 p.m. Presented by South Devon F.S. at S.W. Gas Board Theatre, 112 Union Street, Torquay. Tickets 3s. from Hon. Sec. Alderbourne, Greenway Road, St. Marychurch, Torquay.

**Bradford.** 12th Apr., 7.30 p.m. Presented by Bradford C.C. at Southgate Hall, Thornton Road, Bradford. Tickets 2s. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

**Fleetwood.** 18th Apr., 7.45 p.m. Presented by Fleetwood P.S. Cine Section at North Euston Hotel, Fleetwood. Tickets 2s. from Hugh V. Martin, 2 Gregory Avenue, Bispham, Blackpool.

**West Bromwich.** 19th Apr., 7.30 p.m.

Presented by West Bromwich C.S. at Churchfields School, West Bromwich. Tickets 2s. from W. Liddington, 3 Clifton Road, Stone Cross, West Bromwich.

**Stockport.** 27th Apr., 8 p.m. Presented by Stockport A.C.S. at Stockport. Tickets 2s. 6d. from D. D. Tommis, Lincroft, Kings Close, Bramhall, Cheshire.

**Watford.** 27th Apr., 8 p.m. Presented by Watford C.S. at Town Hall, Watford. Tickets 3s. from K. Cotterill, 9 Windmill Way, Tring.

**Glasgow.** 30th Apr., 7.30 p.m. Presented by Glasgow C.C. at Cosmos Cinema, Rose Street, Glasgow. Tickets 2s. 6d. from T. Dryden, 267 Crow Road, Glasgow, W.I.



# O-D-D-S-H-O-T-S-

BY GEORGE H. SEWELL • F.R.P.S. • F.B.K.S.



LEFT: "I wanted a tall tripod," says our contributor—taller even than the one used by this Bedford group, who nevertheless seem to manage well. Centre of picture is Richard Dellow, Editor of the I.A.C.'s "Amateur Film Maker." (Photograph by S. H. Draper)

BELOW: Manchester C.S. were in need of a dwarf tripod for a ground level shot for their 16mm. story film set in North Wales.

**On the Level** I've been looking for a new tripod to go with my new camera. One thing it must have is a spirit level in the pan head. This is most important for panning shots to ensure that the camera rotates in the plane parallel with the horizon. If you haven't got a spirit level, use a simple form of plumb bob—a bit of string with a pen-knife on the end will do—offering this to the side of the camera as it is in turn pointed to at least three of the four quarters of the circle.

I wanted a tall tripod, and got one which, with the legs only partly straddled, brings the camera high enough for me to need a box to stand on if I want to look through the finder of the tilted camera. With this I shall be able to get steady high-angle shots of things on desks and tables.

**You Benefit from Computers** I remember hearing before the war how a whole year was spent on the computations for a well-known lens for a 35mm. miniature camera, with a solid pile of paper one metre high to show for it all. But in a talk to the B.K.S. about modern cine lenses, Mr. G. H. Cook of T.T. & H. said that with the old methods of calculations "using tables of logarithms or desk calculating machines, it was not always possible to explore the full capabilities of a design concept because of the large amount of calculation that was needed".

Few cine folk know just how complex are the pencils of light that pass through their lenses, the mass of work that has to be done over and over again in tracing them, and the effect of various aberrations. Computers permit a much deeper examination of these multitudinous factors.

There is no such thing as a perfect lens suitable for every purpose; excellence in one field may, in fact, make for inefficiency in another. Good definition and good resolution are by no means synonymous, and the relative efficiency of axial and peripheral rays can vary tremendously with the mechanical as-



well as the purely optical characteristics of a lens and its mounting.

It is for all this volume of work that we pay—perhaps a few shillings for the glasses, a few pounds for the manufacturing skill and processes, and a much larger sum for the technical know-how and untiring research and development.

**Last First** You never stop learning! We were editing a simple pair of scenes—a medium shot and a big close-up—of a girl handling some photographs, and found it impossible to match them because the position of the hands varied. For the B.C.U. we had to have her kneeling on a cushion under the tripod, while I held her head back so that her hair did not get in the way, and naturally in this awkward set-up her hand movements were very restricted.

Unfortunately I had taken the medium shot first and did not notice how differently she held the photographs in the second scene. In future I shall always take the B.C.U. first (even if it is the end of the action), particularly if it is a different one, and match the longer shot to it.

**Process up to Scratch** In still photography the use of a condenser to concentrate the light of the enlarger tends to aggravate the effect of dirt and scratches on the negative. Diffused light provides a partial solution, but the apparent sharpness of the print suffers. Then the still worker discovered that the problem could be solved by holding the negative in a very shal-

low bath of a fluid with a refractive index very close to that of the negative and its support.

This principle is now being applied to the printing of cine film: in producing prints from Eastman Colour negative, Technicolor apply a solution of perchloroethylene to both surfaces of the film just before it passes the printing gate. Demonstration films show an almost unbelievable improvement, even when the originals were badly scratched. Unfortunately the system is neither simple nor cheap to run, and there is at the moment little prospect of any of the labs. treating amateur films in this way.

**Premixing** Rehearsing the dubbing of a film, we found we hadn't enough tracks. There were a couple of loops being fed in and five other optical and magnetic tracks, but we had still to find room for two more effects tracks. So, after a short rehearsal, we pre-mixed four of the effects tracks into two, and the main work went on from there. I mention the matter, not because it is a very new idea, but because amateurs seldom appear to consider this relatively simple technique for reducing the number of tracks they will have to handle in the final dubbing.

Another point of interest: before dubbing a three-reel film, we spent an entire day on rehearsal, trying things over again and again until everyone was satisfied, and the mixers were completely familiar with the control knob manipulations required to give us what we wanted. When we dubbed the thing a few days later, only a couple of easy rehearsals of each reel were required.

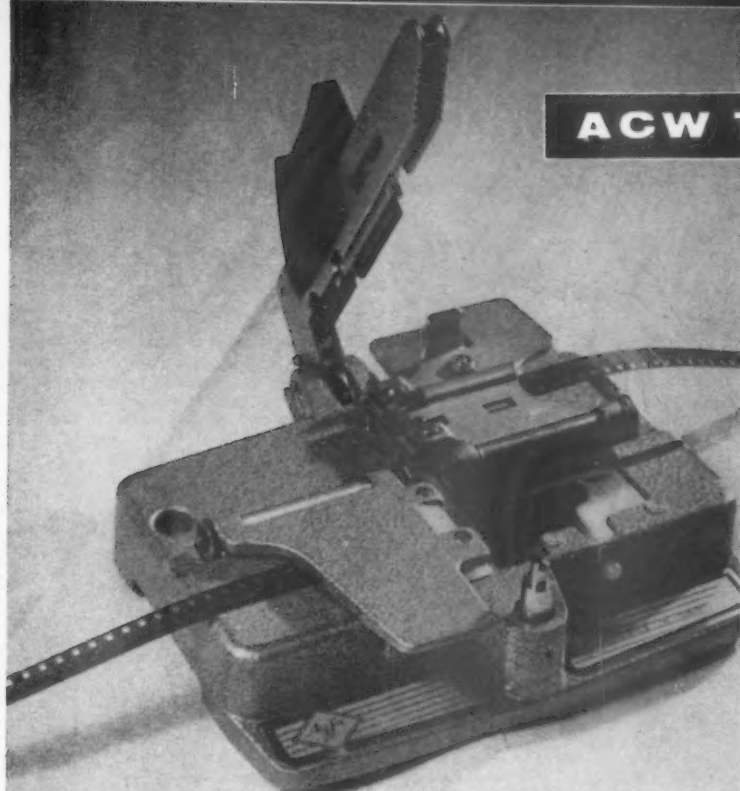
**A Matter of Emphasis** Wanting to draw attention to a folding shelf, in a film

I was making, I had a library assistant walk across screen to where a girl was using it. Although the assistant disappeared behind another bookcase, and the girl at the folding shelf was immediately brought into close-up, I found, on looking at the scene after a week or two, that the eye instinctively followed the assistant as she walked past the girl and that a real effort was needed to switch attention to the latter.

This confusion of emphasis could have been avoided had the first girl stopped and spoken to the second, thus directing audience attention to her. We could then have cut, as now, to the close-up of the girl by the folding shelf, with the audience already interested in what she was doing. One is always learning!



## ACW TEST REPORTS



*When the clamps are in this position, the two scraper blades on the Agfa splicer simultaneously chamfer both the surfaces to be joined*

# Agfa 8mm Splicer

THERE ARE TWO features of special interest in this robust Agfa splicer from Germany. Firstly, it embodies a new principle in chamfering both the film ends that overlap at the join. Secondly, the film lies in a recessed channel (this could be done because the splicer is solely for 8mm.) in addition to being located by a sprung pin. The result is more accurate sideways registration than is likely to be obtained when positioning is merely by the usual "keys" engaging with sprocket holes.

Of the automatic, frame-line type, the splicer is a smart affair in hammer-finish silver grey, measuring about 5 by 4½ in. Fitted with four rubber pads, and drilled to take holding-down screws, it consists of one main light-alloy die-casting to which all the operating and locating components are attached, mostly by conventional screws.

### Frame-Line Join

At the left of the splicer is the fixed film clamp. Both the base and the hinged part of the clamp terminate in stainless-steel strips, the lower strip being about ¼ in. further to the right than the upper to provide for the splice overlap. The edge of the upper strip lies along a frame-line, bisecting a sprocket hole.

On the right side is the movable film clamp. While the film ends are being prepared it lies horizontal, away from the operator, to present the underside of the film to the scraper. The clamp consists of two hinged portions which, again, both terminate in identical stainless-

steel strips. These also overlap by ¼ in., with one lying along the frame-line.

In each clamp the film end overlaps its lower steel strip. Now, when the right (movable) clamp is swung over and down into line with the fixed clamp on the left, both unwanted overlapping ends are sheared off—that on the left by the upper strip from the right clamp, and that on the right by the upper strip from the left clamp. After shearing, the right pair of clamps is returned to the back position, as in the illustration.

The scraper consists of two serrated blades, made of hardened steel and renewable, in a hinged slider. The usual to-and-fro movement, applied to an oddly shaped black plastic knob, scrapes both film ends simultaneously—one emulsion side and the other base side up. Each end receives a chamfered scrape, tapering from no scraping at the clamped side to a considerable reduction of thickness at the trimmed edge.

Cement is then applied and the right clamp again swung forward and snapped into position. After the usual 30-second wait, the splice is ready to be removed from the clamps.

A clear instruction leaflet illustrates the splicing operation in stages; there is also a 12-page booklet of tips in many languages, one page being in English. The leaflet describes the scrape as "diagonal"—an unfortunate term suggesting, wrongly, that a diagonal splice is made. Again, the leaflet and book of tips advise applying cement to

both film ends; it is almost certainly better to apply it to one end and then immediately to bring both ends together.

A minor snag is the amount of dust produced during the comparatively extensive scraping operation, but the workmanship, finish, and general design of this accessory are first class. Good contact between the film ends during setting is obtained by spring pressure, exerted through the overhanging steel strip on the right-hand clamp. The securing of two of the three hinged clamping members is well done by sprung nylon catches: but the most important member—the upper plate of the movable clamp—less satisfactorily depends on a small clip.

The four steel strips are, rightly, easily renewable if blunted through long use. An improvement would be drip grooves to prevent any excess cement migrating into the emulsion. A good feature is a pillar in front to support and locate the slide carrying the scraper blades.

### Easy Running

Some users will not like the fact that the emulsion is not removed from the entire film overlap area. However, what remains is right up by the frame-line and not noticeable in projection and the chamfering, by making the film thickness at overlap considerably less than the normal double thickness, certainly contributes to smooth running through the gate. The soundness of the clamping arrangements ensures that accurately aligned joins are made every time.

The many who prefer cement splices will surely welcome the thoughtful new approach represented by this accessory. For this reason, and because of the excellent results obtained in our tests, we can recommend the new Agfa splicer wholeheartedly.

Price £5 12s. 6d. Submitted by Agfa Ltd.

### SPOTLIGHT ON SPEED

A NEW SERIES of package films on motor sport, in 16mm. colour (sound or silent) and 8mm. colour or black-and-white, has just been announced. Makers are Stanley Schofield Productions, a name familiar to borrowers of sponsored motoring films as that of one of the leading units working in this field.

Under the general title of *Spotlight on Speed*, seven subjects are released initially, each covering one of last year's Grand Prix events. Every film has a leaflet giving a map of the course and an account of the race, and the silent versions are sub-titled. Prices range from £15 (250ft., 16mm. colour, sound) to £3 (8mm. b. & w.). Peak Film Productions are handling 8mm. sales but a leaflet describing all versions can be had free from Stanley Schofield Productions, 6 Old Bond Street, London, W.1.

## ACW TEN BEST OF 1960



## You May Find Ideas For Your Next Film in These ONE STAR AWARDS

A LIST OF 8mm. ONE STAR AWARDS APPEARED IN LAST WEEK'S ISSUE  
NEXT WEEK: TWO STAR AWARDS. APRIL 20th: THE TEN BEST

### 9·5mm.

THE MAN WHO LOVED CHAIRS. 90ft.

By R. Burgess, Cheadle.

*Pixilated fantasy about a man who steals chairs.*

TRUANT. 90ft.

By John Hodgson, Worcester Park.

*The small adventures of a small boy who plays truant from school.*

This is a most promising effort. Despite its imperfections, it does show a producer realising that pace is a very important thing. It is pleasant to see a film moving so briskly.

The jump cuts (deliberate, we think?) come off, taking us from action to action without tiresome waiting about—although one such cut (the transition—or lack of it!—from the boy in the tree to the boy on the ground) is very clumsy and should certainly have been avoided. The acting is nicely unself-conscious.

The pan shot from the school to the open field is a very economical image, suggesting immediately the promise of freedom if only school could be given a miss for the day. But the ending is very poor indeed; in fact, the film just stops, rather than ending properly. We commend the entry for its freshness and pace.

### 16mm.

A GOOD START. 350ft., s.

By K. Powell, Kampala, Uganda.

*A film account of a course for Ugandan primary schoolteachers held in London.*

A PRIEST IS MADE. 750ft., s.o.f.

By I. J. O'Hea, Leatherhead.

*A documentary record of an Ordination service at Heythrop Roman Catholic theological training college.*

CLANGORAMA. 200ft., s.

By Class Films, Brixton.

*A take-off of the TV "Panorama" programme.*

CORNISH COVE. 270ft., c, s.

By Ian and Betty Lauder, Disley.

*A holiday film.*

The colour is very good indeed, and the track is nicely balanced—a welcome change! The

KEY: c, colour; s, stripe; s.o.f., sound-on-film; t, tape.



A scene in the making from "Thief," by Bernard F. Ashby. The producer is another of the many entrants who found the judges' comments "extremely fair and very helpful."

voice didn't seem to us entirely effective—we should have liked a little bit more interest on the commentator's part. There are some very charming shots of children, and some lively images on the beach, but the commentary often says too much; we can see what the children are doing, without needing to be told.

The "Ooooooh panic!" as a wave smashes the sand structures is quite unnecessary—the voice should interpolate only when absolutely necessary; these visuals often speak quite effectively for themselves. There is some self-consciousness in the party scenes which could have been avoided by more resourceful direction. The ending is very pleasant—but almost spoilt by the mood music clichés on the track at this point.

DISSOLUTION. 1,000ft., t.

By City Films, Sheffield.

*A wife goes off with her lover, who turns out to be a criminal. He kills her. The husband finds out about it all, and kills the lover.*

EDINBURGH SAYS FAREWELL TO ITS TRAMS (150ft., c.); RETURN TO THE LAKE DISTRICT (300ft., c.).

By B. P. Winpenny, Edinburgh, 12.

*Newsreel type record of the last trams in Edinburgh, and holiday film.*

FALSELY MURDERED. 800ft., s.

By Pinner C.S.

*A jealous husband murders the man he suspects of being his wife's lover. He nearly kills his wife, too, but is arrested just in time by the detective of whom he should really have been jealous, for this is the man his wife loves.*

GRANITE COAST. 340ft., c, s.

By Betty and Ian Lauder, Disley.

*A documentary record of parts of the Brittany coast.*

IF YOU WANT TO KNOW THE WAY. 80ft., s.

By R. J. Sewell, High Wycombe.

*A man hastens along the streets, asking all and sundry for directions to the place he seeks: always he gets lost again. Finally, he asks a policeman, who directs him just around the corner—to the gentleman's lavatory he is looking for.*

IT STARTED WITH WOOL. 600ft., c, t.

By Halifax C.C.

*The history of Halifax, with the growth of the wool trade and the city's evolution as an industrial centre.*

As a film, this is three times too long. It might make an excellent lecture illustration, with the emphasis on talk rather than on the visuals. Considered as a film in its own right, it commits the worst sin of the documentary—it borrows long before it ends.

Yet there are so many things to praise. The colour photography is excellent, providing some memorable images. The scenes of historical reconstruction are carefully done, with fine attention to detail and some lovely old-masterish compositions. There are some fine shots of machinery in action.

It should be re-edited to a third of its length, and some re-thinking done on one or two faulty sections. For instance: The opening shots are completely irrelevant to the commentary; omit them, and re-shoot more pertinent material, or open in a quite different way. We hear a lot about the dreaded gibbet, but we never see it; either erase the reference, or insert shots of the thing! Why the "Defoe" sub-title? Surely this is an unnecessary interpolation—the commentary can cover the point?

There are some nice machinery shots near the end; either explain what is happening in them, or cut them much more rhythmically, to suitable music. The audience needs to be kept interested either by explanation or by the sheer excitement of movement. At present, it will just be bored by the long series of shots which are neither self-explanatory nor sufficiently rhythmic to excite.

**JACK'S HOMEWORK.** 120ft., c, s.o.f.  
By R. A. L. London, Kilmacolm.

*Jack's homework consists, among other things, of learning the poem, "The Brook". While he recites it to his mother, we watch relevant brookside scenes on the screen.*

This sort of film is very difficult indeed to bring off at all successfully. The visual images must match the poetic, spoken images, or the effect is more likely to be irritating than to add lustre to the poem.

Here, the visuals are disappointingly lame, either only vaguely relevant to what the poem, says, or simply taking an image and presenting its literal visual equivalent—the trout, for instance. Either the visuals must match the effectiveness of the spoken words, or they must provide an unexpected contrast which throws new light on the poetry. Here, neither occurs.

But the film deserves a One Star commendation.



*From R. J. Sewell's "If You Want to Know the Way," neatly shot and well cut, but with insufficient material to make the anti-climax effective; commended for its slickness.*

tion, chiefly on account of its neat, well-recorded track, and also for the lovely moment at the end, when, after having finished his homework, the boy turns with pleasure to reading his copy of *Eagle*! It is a pity that the music (*Fur Elise*, well-chosen) is truncated at the end; a little more care with the sound-editing and dubbing could surely have prevented this?

**JUST IN TIME.** 100ft.

By Culham College F.S., Abingdon.

*Two young men dash from college at breakneck speed. They get a lift. They approach the railway station as a train comes in. We see the train leave. Have they caught it? But they weren't out to catch a train—they were rushing to grab a couple of pints in the bar before closing-time!*

**MAGIC MIXTURE.** 330ft., c.

By J. H. Weatherburn. London, S.W.15.

*Magician and his wife take a holiday at a caravan camping site. Small girl takes an interest in the magician's tricks, and tries out his equipment for herself while he is asleep. Embarrassing consequences ensue—magician and little girl's mother turn into tortoises, then emerge as their real selves again sleeping in the same bed. But it all turns out right in the end.*

There is a most commendable absence of titles—the producers certainly know how to tell a story completely visually. Unfortunately the story is not really worth telling, and its treatment is somewhat pedestrian. It is not consistently fantastic enough. There is an

absence of really funny gags (the appearance of the kitchen sink at the opening is splendid, but nothing else like this turns up).

Stop motion camera tricks are old hat by now, and they should be avoided unless a film-maker has some really original gimmick necessitating their use. The film is slow, over-cautious. Some shots are quite unnecessary; why, for example, the cut-in of the camp store when the magician and his wife arrive at the camp site?

The cutting doesn't make the best use of the material shot. It would have been more effective, for example, to show the girl's horror before we see the first tortoise; by keeping the audience in suspense as to what has happened, the effect might be just that little bit funnier.

The colour is uniformly good, and it is clear that much trouble has been taken, but the comedy is lacking—there are no really comic characters (the players are mere puppets) and the invention is too thin to sustain out interest.

**MASTER BEWARE.** 1350ft., t.

By Dragon School C.C., Oxford.

*Washup College has a very poor scholastic reputation; so a young applicant for the post of assistant master is dragooned into becoming a scholar at the place, in order that academic successes may come, at least, to one "pupil"...*

**NEAPOLITAN RHAPSODY.** 420ft., c., s

By E. G. Pritchard, Brownhills.

*A holiday-documentary on Naples.*

**REMEMBERING ONE SUMMER.** 650ft., c., s.

By Manchester C.S.

*A young man sees a girl on the beach, and, in a long flash-back, tells us the story of how he encountered her once before: he had fished out of the sea a bottle which contained a note making it apparent that a young sailor had been drowned. He had taken the tragic news to the girl, the sailor's fiancée, and her father. Now, seeing her again, he feels that he must talk to her. She appears to have a new boy-friend—but he turns out to be the original fiancé, who was not drowned after all. ...*

**RIPARIA.** 600ft., c, t.

By H. & D. Purland, Parkstone.

*The Avon—a travelogue film.*

The colour is very beautiful, and there are some lovely shots—but the treatment is somewhat pedestrian, and the commentary lets the film down badly. We found the voice rather monotonous—a narrator must sound interested!—and the actual writing contains far too many of the old, old clichés: "Meandering river", "bubbling streams", etc. Let the visuals speak for themselves, and restrict the commentary to necessary explanation!

The way in which the music clicks out immediately before pieces of commentary, then clicks in again afterwards, is very disturbing. If sound mixing can't be managed, why not try fading the music out and in again rather more gracefully? The film seems to us to lack a pattern and a sense of rhythm, and the approach as a whole lacks personality—here was no fresh thinking on the subject. One is reminded of the commercial interest film. The effects seem to us misjudged—they do come in and out rather ludicrously!

We gladly commend this entry for its

### See the Ten Best at The National Film Theatre

All ten films will be screened this year. Performances at 6.15 and 8.30 on Thursday, May 4th, Friday, May 5th and Saturday, May 6th. Additional performance at 3 p.m. on Saturday, May 6th.

Tickets at normal theatre prices: 2s. 6d., 4s. and 6s. The 4s. and 6s. are bookable in advance. Write or phone the theatre at South Bank, Waterloo, London, S.E.1 (telephone WAT 3232; box office open for advance booking 11.30 a.m.-7.30 p.m., except Sundays).

As a practising film-maker yourself you'll find this programme of films by fellow amateurs who have gained the most coveted award of all, the A.C.W. Oscar, of absorbing interest. But it's very much more than a showcase for amateur endeavour. These are entertaining films by any standards. No need to ask the family to accompany you as a favour. No need to make excuses in advance to the ordinary film-lover who knows only professional films. This is a programme as worthwhile as any they are likely to find.



colour and pictorial delights, but we feel disappointed that there isn't more of a fresh excitement in the treatment of the subject.

**SILVER SPRAY.** 100ft., c.

By D. J. Grimwade, Bromley.

*A short film record of a cruise in a motor launch.*

**SMALL TOWN, ENGLAND.** 400ft., c, t.

By D. Richardson, Beeston.

*A documentary picture of Beeston.*

**STACKS OF TROUBLE.** 375ft., t.

By Sandy C.C.

*The men arriving to fix the new TV aerial get mixed up with the sweep who is at the same time cleaning the chimney.*

The opening is confusing—it isn't clear what is going on in the longish conversation scenes. The treatment isn't brisk enough—there are several shots too many, so that we are left impatient to see what is going to happen next, while irrelevant shots appear on the screen (e.g., the tracking shot of the sweep arriving could have been left out; we only need the one shot of him approaching the house).

This is a very gag-rich situation, but there aren't quite enough gags in the script. The dose of soot in the eye for the TV man is a splendid idea; we see him having trouble with a particle of grit in his eye, and we know that when he bends over the chimney he is going to get considerably more foreign matter from the sweep's brush. Unfortunately, when we've seen what's coming, and relished the idea, we have to wait too long for it to happen.

More could surely have been made of the apparent disappearance of the sweep's brush up the chimney? There are too many conversations pieces for what is, effectively, a silent film; and what is the point of the framework involving the reporter and the police? This could have been omitted; it adds to the confusion of the opening.

We commend the producer for his inventiveness in devising a really good comic situation. We wish that he could have got rather more out of it. We look forward to more comedies of this kind—but slicker, and shorter! It looks as if the sweep could have emerged as a really splendid character, given a better script and rather firmer direction. Cast him for the next film!

**STROLL IN THE SUN.** 300ft., c.

By P. G. Pearce-Smith, Berwick St. John.

*The adventures of an army cadet patrol, which returns to camp victorious after a skirmish with the enemy.*

**SUSAN AND THE WAND.** 270ft., c, t.

By Gerard C. Davy, Shoreham-by-Sea.

*Little Susan uses her magic wand to make the lawn mower function without papa, to make papa shrink and herself grow five years older and a host of other pranks.*

This film is most beautifully photographed, and the various technical tricks have been managed very adroitly. The little girl is quite unconscious; the parents play unconcernedly (if without much real style) in front of the camera. The indoor colour is exceptionally good, and the "giant sink" (to give the illusion of a diminished papa) is well-contrived.

But the film lacks a real sense of fantasy; it is heavy-footed—and the most unhappy collection of cliché tunes on the mood music sound track don't help one little bit. The time

### Club Presentations

The A.C.W. Ten Best of 1960 will be available for presentation by clubs from June 12th, 1961. Booking opens on May 1st. Applications should be made, not to A.C.W. but to the British Film Institute Booking Dept., 81 Dean Street, London, W.1. Early application is strongly advised, for the most popular dates will almost certainly have been booked during the first week of May.

Applicants are asked to give alternative dates if possible, and to state the seating capacity of the hall in which the films will be shown. In the event of more than four clubs wanting the programme for the same or near dates, those booking the largest halls will be given preference. Hire fee: £3 13s. 6d. per evening. Nine attractive posters in colour are provided free of charge; additional posters are available at 9d. each. Special terms for printed programmes.

sequence is most confusing; there are several fades which presumably indicate a passage of time—but how much? We never quite know where we are. The "plughole" sequence has all the potential ingredients for a spot of real excitement, but the cutting, while it observes all the rules, fails to convey any sense of mounting tension.

The parents' apparently blissful unconcern while their little daughter commits unheard-of tricks with her magic wand is presumably intended to be funny? In that case, more should have been made of it. Better playing by the two adults, with more scenes of them taking little or no notice of what goes on around them, might have made for a real laugh—which the film lacks as it stands, without providing any magic enchantment by way of recompense.

We commend this film for its technical accomplishment, but we wish that the producer had thought more about the effectiveness of the picture as a whole.

**TAKEN FOR GRANTED.** 175ft.

By R. Hales, Sutton Coldfield.

*Husband mends his dictatorial ways when he has had a bad scare that his wife has left him. But her note, "I have left you"—went on, overleaf, to say—"your dinner in the oven!"*

**THE ALCHEMIST.** 145ft., t.

By G. T. Knight, London, N.19.

*An alchemist seeks the means of producing precious metals from base. Experimenting with a necklace which he has around his neck, he makes it disappear—and vanishes himself at the same time.*

**THE LORD'S PRAYER.** 250ft., c, s.

By Radley College F.S., Abingdon.

*While a voice reads the Beatitudes, then the Lord's Prayer, and to the accompaniment of suitable choral and organ music, the visuals provide both straight and contrasting comment.*



From "Edinburgh Says Farewell to Its Trams," by B. P. Winpenny. "I consider the ACW appraisal very fair," says the producer, and adds that he proposes amending the film to meet the judges' criticism.

**THE RUNAWAYS.** 300ft., c.

By H. F. Cockshott, Windermere.

*Two small boys steal a railway engine, and foil two thieves' getaway.*

This little picture has some nice ideas, and some very good shooting—we liked particularly the shots of boys by the track, and the high-angle view of them swimming. Unfortunately, there is little sense of pace, and the climax, when it comes, is handled perfunctorily, leaving some confusion as to what actually has happened on the screen.

The railway continuity is very poor indeed—the engine reverses, changes speed, approaches buffer-stops which in the next shot have disappeared, giving way to the main line, and generally ruins the illusion in this important sequence. The acting is quite adequate, and the pleasing use of locations almost makes up for the sagging middle of the film when we can't quite see what all the action is leading to. The titles are very nice indeed.

**THIEF.** 150ft., c, s.

By Bernard F. Ashby, Barnet.

*A thief is caught in the act of burgling a house. He knocks out the householder, but is killed when he runs out across the road.*

This is probably the most disappointing of all this year's entries! It is put together with far more than the average skill, the acting, camera-work and cutting reaching a professional level of achievement. There are some very effective angles, the pace is fast, and for most of its length the film holds the interest completely (even surviving the somewhat over-dramatic incidental music which accompanies the action!).

But the ending is very feeble indeed—and this is the only criticism we can make, but it is one which prevents the film achieving anything higher than a One Star rating. Surely a good sharp twist could have been devised, to justify the built-up excitement of the rest of the picture?

For example: let the man who interrupts be himself a burglar, who makes off with some loot while the police bend over the body of the first burglar in the road outside. Indeed we thought, just at the end, that this was going to happen, and we prepared to shout: "Here's a likely winner!" Our disappointment at the poor ending is just as great as the producer's must be at achieving only a moderate commendation despite his considerable technical skill as a film-maker.



## Making a Start

BY H. A. POSTLETHWAITE

### More Camera Features: Counting Your Feet

BEFORE WE MOVE ON, next week, to deal with film—and, later, film making—there are a few more camera features to be introduced. We begin with the **footage indicator**, one that every camera must, in some form, possess.

At its simplest, the footage indicator consists of a feeler which rests against the film on the supply spool; as the diameter of the layers of film remaining on the spool decreases, the feeler actuates a dial or something similar to show how much of the length of film has been used or, alternatively, how much is still unused. This device is seldom very accurate, but after two or three films have been exposed you learn to make allowances for its errors—by, for example, starting to film a foot or so before the indicator says you should, or continuing for a few seconds beyond the indicated stop mark.

Films are always supplied with a **leader** and a **trailer**. An 8mm. film of 25ft. nominal length is always a good deal longer than that. An extra three or four feet are provided, both at the beginning and end of the spool, to protect the rest of the film during daylight loading of the camera. With 16mm film these lengths are greater, depending on the size of spool and the type of film. Incidentally, the reason the first few turns on the spool serve as a mask to prevent light from reaching the inner turns is that the film has an opaque backing. The primary purpose of this backing, which causes the film to appear black, or almost black, is to prevent halation during exposure.

These first, protective, turns will of course be fogged on loading, and some more will be partially fogged by light seeping through the sprocket holes, so the leader and trailer are cut off at the processing station and discarded. If you make any exposures on these portions of a length of Kodak stock, they will be lost. Agfa and Gevaert are not so drastic and, with care in handling, you can get more than 50ft. for projection from a 25ft. double-run spool.

Because of this trimming away of the top and tail, it follows that it is important to know just when the properly usable part of the film has reached the camera gate. With the feeler-type indicator, this can be discovered by experiment. Keep a note of the exact action

you were filming when the indicator showed that you were entitled to start, and of the action when the pointer reached the end of the scale; you will then know how you stand for the future (though strictly only when you are using the same kind of film or another film of the same thickness).

A more accurate type of indicator is geared to the mechanism and measures the length of film that has passed through the gate—or, rather, the distance expressed in feet that the motor has run; there is a difference, for this type of indicator records even when there is no film in the camera.

In some cameras the indicator has to be set by hand to the starting point, but often it is set ready to start counting (i.e., at the position that indicates the beginning of the leader) by a zeroing device that operates automatically when the camera door is opened to load or change spools for the second run. If therefore the door is opened when a film is only partly exposed (for investigation, in the dark, of a suspected fault, or for winding back the film by hand in order to make a dissolve), the indicator will revert to zero. To get a true reading of the length of film still unexposed, it is then necessary to allow for the length already recorded when the door was opened, plus the length of the leader.

Mechanically driven indicators often give an audible signal every few seconds—each time, for example, a foot of film passes the gate.

In addition to the footage indicator there may be a **frame counter**. This shows, up to a certain limit (e.g., 999), the number of frames exposed, and is valuable in conjunction with a back-winding device when it is desired to superimpose one scene on another. If, for example, you want to make a four-second dissolve, fading out one scene and fading in another so that the new picture increases to full density as the old picture disappears, you wind back the film (lens covered) for 64 frames (assuming 16 f.p.s.) after the fade-out, and then fade in the new scene.

#### NEXT WEEK

Test Report: Canon Zoom 8 Camera  
Adapting the G.45 Gun Camera  
Ten Best: 8mm. Two Star Awards



**Other Special Features.**—As new models are brought on the market, new devices appear to make filming easier. In some modern cameras (the Bell & Howell Sportster IV and V, for example) there is a built-in conversion filter for filming in daylight with "A" type colour film, and the lenses are specially corrected to eliminate the need for a separate haze filter. These two Sportsters are also unusual in that filming speed can be varied instantly from 18 f.p.s. to slow motion (48 f.p.s.) while shooting a scene, the lens aperture being automatically adjusted to compensate for the reduced exposure time.

Automatic threading is provided in the Bolex H8 and in certain 16mm. cameras; when the end of the film is inserted in a channel and the motor started, it is automatically led over sprockets and through the gate, to emerge ready for attachment to the take-up spool. This Bolex also has provision for eye-level focusing, useful for close-ups and telephoto shots.

In the Zeiss Movikon 8B, and various other cameras, focusing can be done through the taking lens; the Admiras have sprocket feed; the all-electric Eumig Servomatic has, as an accessory, a 33ft. cable which permits of remote control. An interesting feature of the Auto Carena is that the motor spring is housed in a handle, under the camera, which serves as a grip; several makes have as an accessory a pistol grip which, screwed into the tripod bush, is an aid to holding the camera steady, and in some a release trigger is incorporated in the grip. Other cameras have a wrist strap similarly attached to the tripod bush.

Mention has already been made of the desirability of a cap for the lens, unless it is adequately protected by a case when not in use; a cover for the window of the electric eye is also important, for this would suffer if left for long periods exposed to strong light.

(Next week: COLOUR OR BLACK-AND-WHITE?)

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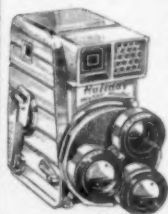


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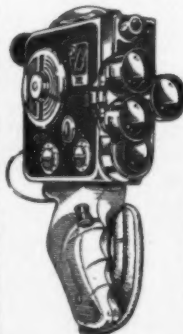
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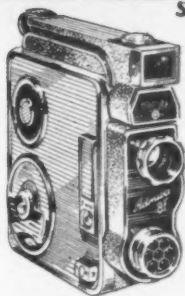
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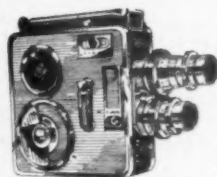
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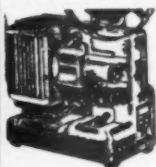
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## Your Problems Solved

### Projector that Pops

*Having just bought a Model 40 Victor, I am puzzled by a loud popping noise that begins as soon as the amplifier valves warm up and then, usually after a second or so, dies away. I have noticed that the popping is louder and more prolonged when the exciter lamp is on. Can you suggest a cure?—V.W., Caernarvon.*

The popping is a protest by your photo-electric cell against conditions that are rapidly shortening its working life. The Victor is one of the few projectors in which p.e.c. voltage is adjustable by the user and on your machine the adjustment has been set too high. On the auxiliary control panel at the front of the blimp (the panel with the microphone volume control) is a potentiometer with a screwdriver slot. Set your transformer tapping to the usual working voltage and then—with the motor and lamp off but exciter lamp on and the stationary sound drum removed—adjust the potentiometer until the p.e.c. is just clear of the threshold of popping (well clear if you have plenty of volume to spare).

If the p.e.c. is docile in the unimpeded glare of the exciter it is unlikely to pop under normal excitation when the sound drum is replaced. If it does, however, the adjustment should be backed off still more. We must end on a depressing note by warning you that past over-volting may already have done permanent harm to the cell. It may have to be replaced if, when the voltage has been set to a safe level, the sound output is then not sufficient for your shows.

### Claw-to-Gate Separation

*Please explain the significance of claw-to-gate separation, so often mentioned in ACW's test reports. The separation on my Admira 8F is said to be 5 frames and I had been contemplating buying a Specto Royal projector with, I believe, a separation of only 1 frame. Will this discrepancy do any harm?—P.H.S., Ingatestone.*

When claw-to-gate separation is the same on both camera and projector, frames are positioned in the projector gate by the same perforations that positioned them during the moment of exposure. There is thus no variation in their position on the screen even if, as sometimes happens, successive perforations are not all the same distance apart. In other words, a matched camera and projector are inherently self-compensating for errors in perforation pitch, whereas an unmatched pair could (with inaccurately perforated film) cause the picture to jump.

Let's suppose, for example, that perforation 5, used for locating frame 1 in the camera, is a little closer than it should be to frame 1. Frame 1 will therefore be pulled slightly too far down in the gate at the instant of exposure, causing the image to be registered too high. Suppose, further, that the projector claw

engages with the perforation immediately below frame 1 and that this perforation is at the correct position. On projection, the too-high image of frame 1 will not be pulled far enough down into the gate to appear central on the screen; it will in fact (because of the image inversion caused by the lens) appear too low. This is one of those subjects that cries out for a working model. An experiment with a scrap of film bearing one "false" sprocket hole pricked with a pin will make the point much clearer than the proverbial thousand words.

So much for theory. In practice, perforation errors large enough to matter are nowadays rare. Moreover, there are other causes of unsteadiness from which your Admira is notably free, partly because of its sprocket drive between gate and take-up. Experience has shown that, despite the difference in claw-to-gate separation, the combination of Admira and Specto Royal is a happy one: you should not be troubled by a jittery picture on the screen.

### Softness in Long Shots

*After reading Mr. Postlethwaite's article on lenses (ACW of March 9th), I assume that the lens of my fixed-focus 8mm. camera is focused at 7ft. At f/4, the depth of field (4-30ft.) is such that landscape shots are just out of focus. To improve the rather soft definition on these shots, can I get an inexpensive "landscape" supplementary that makes objects at infinity appear to be 7ft. away?—R.L.D., Manchester.*

The best way to get over your difficulty is to buy from an optician a negative lens with a focal length of 7ft. You should be able to fix this in front of your camera by means of a simple home-made cardboard mount, or you could mount it in one of the universal-fitting lens and filter holders. Such supplementaries are never needed, of course, with a focusing lens. Indeed, most fixed-focus lenses give adequate sharpness at infinity—at least under those conditions (i.e., in sunlight) when landscape shots would be of acceptable quality.

### Which Camera for Racing?

*Which 16mm. cameras are reflex models and would you advise me to buy one of these, my main interests being motor-racing and holiday films?—W.P.G., Chester.*

Among 16mm. reflex cameras are the Beaulieu R16 (which, unlike the 8mm. MR8, has sprocket feed), the Bolex H16 Reflex, the new Arco (not yet available), the Pathe Webbo Special and the professional Arriflex and Cameflex. But for the sort of filming you contemplate—for motor racing, in particular—you might do better with a single-lens camera fitted with a zoom.

The advantage of the zoom, which will in any event incorporate a reflex viewfinder (though not, in general, a reflex focuser), is



that you can select just the focal length you need, almost instantly, to follow the action. In addition, by varying the focal length during the shot you can hold a car for a longer time than otherwise without its changing size greatly in the frame. For filming races, it is helpful to have a motor with a fairly long run or, even better, electric drive (which is available for all the models listed above, and for all cameras in the Bolex range).

### Contrast in Titles

*I wish to film black titles on white card so that when developed (not printed) they project white on black. Not knowing the speed of positive film, I am unsure of the exposure required. To avoid halation, would it be wise to use a tinted card; if so, what tint do you suggest?—R.E.C., Redcar.*

The speed of positive film is seldom stated because it depends so much on the type of lighting and the developing technique. However, for processing in a general-purpose developer, the correct exposure at 16 f.p.s.—using two 100 watt lamps in reflectors 14in. from the title—is f/1.9. With photoflood lamps at 14in., it would be about f/5.6.

Tinting should be done at a distance exactly equal to the focal length of the supplementary lens, and an aperture of f/1.9 will then give fully satisfactory results. It will not help to use tinted cards: maximum contrast is required.

### Setting for Kodachrome

*My Sixon exposure meter has a setting of 12 ASA, while Kodachrome is rated at 10 ASA. What compensation should I make?—D.W.N., Glamorgan.*

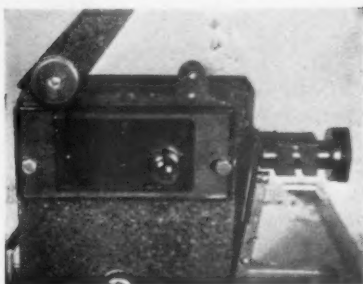
The approved ASA settings for daylight Kodachrome vary between 8 and 10, according to the image density preferred by the user. Since your Sixon meter will be used at a setting of 12 ASA, you should observe the simple routine of always giving a half a stop exposure additional to that indicated: for example, when the meter indicates f/11 you should set halfway between f/11 and f/8.

### Power-Driven Curtains

*Would a Meccano motor be suitable for opening and closing proscenium curtains?—B.E.A., Amersham.*

The larger Meccano motor (open type) is tough and not too noisy. With suitable gearing-down, it is certainly capable of operating lightweight curtains at a reasonable speed. For such an intermittent load, incidentally, it would be feasible to run the motor from dry batteries, so saving the expense of getting a low-voltage supply from the mains.





Lamp-house cover replaced on the side of the Ace projector. The lamp protrudes through it.

## The 9.5mm Reel

BY CENTRE SPROCKET

# NEW LAMPS FOR OLD PROJECTORS?

A NUMBER of readers have asked if any of the new Truflector lamps could be fitted in the Gem or Son projectors. The idea behind these lamps is to use the maximum light given out by the filament by having an ellipsoidal mirror in the lamp envelope itself, arranged to collect as much light as possible, and to direct it on to the projector gate. In addition, the low voltage compact filament is always more efficient — especially with 8mm. A higher wattage mains voltage lamp, although giving out a greater *total* of light, may not be able to push as much through the gate on to the screen.

The use of these lamps enables the optical system of the projector to be greatly simplified: you have just the lamp and the projection lens — the integral mirror does the work of the external mirror and condenser systems formerly used. It is this simplification and consequent reduction in cost which is one of the biggest attractions of the lamp. But the optical system of a projector has to be designed as a whole — it is no good merely changing the lamp base and plugging in a new lamp.

The centre of the Truflector should be 43.5mm. from the film plane, but it seems to me that merely positioning it 43.5mm. from a 9.5mm. gate would not necessarily give a very good result, even if you could get that close. It has been suggested that one would at least require a diverging lens to spread the beam to cover the larger frame.

Generally speaking, the lower the voltage, the more compact — and therefore efficient — the lamp filament can be, which accounts for the remarkable picture obtained with the 19 v 19 w lamps in the Princess and Ace projectors, even though the Ace projection lens is somewhat slow. The 100 w 12 v lamps in the Gem and Son has always scored in this respect, for it has a very compact and robust filament and is itself a forerunner of the low voltage — high efficiency lamps. Dealers who specialise in the supply of projector lamps tell me that it is one of the most trouble-free of all they sell.

## PEPPING UP THE ACE

**PATHESCOPE** tell me that they have been asked if the Ace projector can be adapted to take the new lamp as fitted to the Princess. No modification is required to the latest model, but the lamp-house and/or power supply in the older models need some alteration. Originally the Ace was supplied with a spherical lamp similar to that used in the Home Movie. Later the 20 volt 10 watt lamp was fitted, and as this was somewhat longer, a hole  $\frac{1}{4}$  in. in diameter was drilled in the plastic cover to allow it to protrude, and a new blister name plate was then fitted to cover it. If you intend modifying an old model yourself, take great care when drilling, for the

plastic is very thin and will split very easily. Pathescope will supply the new type cover for 1s. 9d.

A word of warning, however: many nine-fivers who have carried out this modification have been disappointed with the result, and in some cases have actually got less light from the new lamp than from the old. The reason is that the old transformer is designed to supply  $\frac{1}{2}$  amp only; the voltage drop when one uses the 1 amp lamp is quite sufficient to mar the light output, and, of course, it may ruin the transformer. If your transformer or resistance was designed for the oldest type lamp, the type A lamp will show some improve-



Lamp-house cover removed to show the  $\frac{1}{4}$ " diameter hole drilled in the casing to make room for the AD type lamp. The new blister name plate which Pathescope supply is alongside.

Some time ago I had the opportunity of comparing the screen illumination of the Gem, a 500 w 8mm. projector and a 200 w 110 v Cine-Gel. There was little to choose between the two 9.5mm. machines; the Cine-Gel gave a slightly brighter, and the Gem a whiter, light, and both eclipsed the 8mm. But it should be pointed out that the Cine-Gel has a f/1.6 projection lens, which passes at least three times as much light as the lens on the Gem. Some of the earlier models of the Gem had only a f/3.5 lens, and later ones a f/2.5 giving double the screen brilliance. Now that yet faster lenses of good quality are available at not too high a price, adding one is the first (and simplest) modification I would attempt.

I have not yet tried the new lamps on 9.5mm. because I am waiting for one of the 12 v 100 w integral-mirror lamps which have been introduced on the continent. These are used with an aspherical condenser system, in the Ercsam tri-gauge projectors, and they should fit many projectors without too much modification. When I get the one promised me, I plan to stage a test of the modifications possible with all the new lamps, and hope to report on this in a future issue.

ment, but if you use the 1 amp lamp you must have a new AD transformer. You cannot use a more powerful lamp than this in the Ace — any further increase in wattage would bring a danger of blistered film — and you can't show stills with it, as you can with the Princess.

I HAVE JUST BEEN READING an excellent little book, *The Technique of Narrow Gauge Film*, by Vladeta Lukic, published recently in Belgrade. The bibliography in the appendix lists many text books and magazines in Yugoslav, German and French. The only magazine in English mentioned is *A.C.W.* I draw attention to the book here because in discussing the merits of the various gauges, M. Lukic says "there are no bad gauges — only bad photographers".

# JUMP CUTTINGS

The Lower Nettlefield C. S. Newsletter By Hon. Sec.

## Annual Trip to London

we seem to be starting our Newsletter on rather an unhappy note this time. A certain amount of disgruntlement has been voiced by members who went on our sightseeing trip recently. The itinerary, as originally announced, included a conducted tour of the Law Courts, a matinee of *My Fair Lady* at Drury Lane, and later a formal dinner and dance aboard a licensed motor yacht on the Thames.

Mr. Artie Tryer, who shouldered the weighty burden of organisation, admits that the several alterations in the itinerary may be responsible for the disgruntlement. The committee—none of whom went on the trip—have come to the conclusion that they should support Mr. Tryer on this occasion. He seems to have done his best to keep things moving under considerable difficulty.

The tour of the Law Courts was changed to a morning's sightseeing at Messrs. H. and C. Modes Ltd., Thingston-on-Thames. They feel that the fact that Mr. Tryer's combine harvester knocked over Mr. Justice Dunn at Nettlefield Crossing only three days before the trip has no bearing on the matter whatever. It was, we believe, the enforcement of tighter restrictions on parking and road use in general that caused our Society to be banned from the Central London area.

Because of the ban those other alterations were forced on Mr. Tryer at the last moment, and he deserves every credit for arranging for members to see *Carry on Hercules* at the Rubens Cinema, S.E.23, and fixing up a knife-and-fork tea at short notice in the works canteen of the Enterprise Paint factory, N.W.7.

## Words on Awards

The following notes were given to me by our historian and librarian, Mr. Digby Little. I found them so interesting that members may like to read some paragraphs. They begin as follows:

"Some of the younger ones among us may not know that Nettlefield C.S. has accumulated a fine collection of trophies and awards during the years since it all began. Outstanding acquisitions include the Stevenson-Kirkdubright E.P.N.S. Rose Bowl, the Caleb Jolly Memorial Silver Sugar Sifter and the Mackintosh-Browne Cut Glass Epergne. The epergne, a particularly fine piece, was given to the Society at about the time the old Vicarage was burnt down and the Mackintosh-Brownes had to move into Bijou Cottage (the 'new' Vicarage). It is interesting to record that it has never been won outright in our annual film contest. (This is in part due to the fact that the contest has not been held for many years.—Hon. Sec.)

"The Stevenson-Kirkdubright E.P.N.S. Rose Bowl is still in my possession though it lacks the attractive symmetrical shape which distinguished it before the last Dinner and Dance. Just where the other handle went and just how it arrived where it did on Christmas morning are events over which a discreet silence seems to be maintained. I would say, however, that Mr. Nelson Montgomery of

Nettlefield Sea Cadets deserves an award himself for his agility in getting it down, as well as for his perseverance in cleaning it up again afterwards!"

Mr. Little's notes go on to mention other awards, and we hope to have room to continue these disclosures in a later Newsletter.

## A Song to Remember

Our combined A.G.M. and Masquerade Ball is not many months away now. I'm sure many of our good ladies are stitching like one o'clock already. Last time, as always, the evening concluded with the singing of the Club song. Later our Chairman confessed over a double citronade that he felt that the volume of singing could have been a mite stronger, but, as our Treasurer pointed out, newer members may not have been familiar with the words. They are as follows:

*Come members all, of every age  
On eight, nine-five and sixteen gauge  
Tilt your glasses with propriety  
Drink to our Cine Society  
Nettlefield! Nettlefield!  
In all our throats there's lumps  
Oh! ace of clubs  
Within our hearts  
We know you'll turn up trumps.*

## A Trifle Piqued

The Society's Quarterly Old Tyme Dance and Social was held last Saturday, and although it was wet underfoot (outside the Hall, that is), the function was quite well attended. The only dissentient note comes from our Mr. Artie Tryer who, in spite of warnings, was intrepid enough to attempt filming the event with his new camera and lighting equipment.

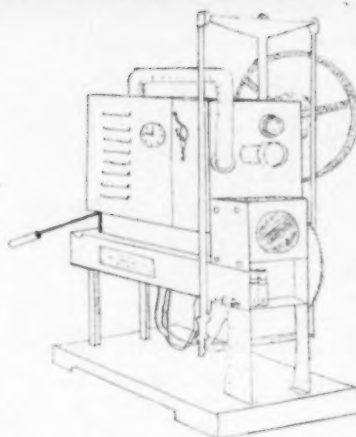
His first complaint was of camera shake; this got so bad during the ladies' excuse-me cha cha that Mr. Tryer was forced to retire to the balcony where the floorboards are more reliable. All went well for him until the interval, when someone kicked away one of the tripod legs, and the camera, which came unshipped, went spinning down into the hall below. Fortunately its fall was broken by a walnut trifle which Mrs. Mackintosh-Browne was carrying in. No one was seriously injured.

Mr. Tryer's chief complaint is that his filmic results appear rather "soft", and he is wondering if any of us have the same trouble with this particular camera, or, as he puts it, "any camera!"

Apart from one or two small fires that were quickly stamped out, the rest of the evening passed off quite uneventfully. If anybody has any ideas for brightening up the next Quarterly Social and Old Tyme Dance, please don't hesitate to let me know.

## Correction

I apologise for a slight typing error in our last Newsletter. It occurred somewhere in the third paragraph. What our Mr. Thaddeus Brough was asking for was, of course, more handbills for the Society's forthcoming film show. Mr. Brough, who has just returned from a short vacation, asks me now to tell members to come round and collect at least some of the handbills they left at the cottage.



The Society's very interesting projector. Having now been returned yet again by the repairers, it is available for hire or even outright sale.

## Our Badge

For some considerable time the Committee has been toying with the idea of re-introducing a club badge and would be interested to hear how members feel about the proposal. Mr. Digby Little has craved space in this Newsletter for a few remarks which, the committee believe, are cogent as well as apropos. Here they are:

"I would just like to remind members that a club badge was instituted once before—about eight years ago, I think it was. They were, from the outset, very much sought after, and roughly two hundred were sold within three weeks of their becoming available. The badges were quite round in shape and made of a metal which, as I remember it, was definitely heavier than copper. We sold them for 9d. each.

"Nettlefield Sea Cadets were particularly keen on this innovation, and some of the lads managed to get hold of quite a number of them. It is easy to be wise after the event, but I suppose we should have realised that, with only 60 members at the time, the sale of 200 badges was rather odd.

"The outcome of the affair need not be brought up again but one must express regret that our relations with shopkeepers in the district possessing cigarette machines should still after all this time be so cool!"

## By the Right . . .

The four hundred printed tickets for our next film show at the Nettlefield Parva Silver Jubilee Hall finally arrived from the printers a few days ago. They are, as usual, on sale at The Photographic Pharmacy (Prop. Teddy Blower), 13 The Street, Nettlefield.

Owing to a misunderstanding, no fewer than two hundred tickets arrived bearing the legend "Row G, No. 5", and two hundred reading "Row G, No. 6". We were completely flummoxed until our Mr. Caleb Jolly (Nett. 26) solved the problem with one of his brainwaves. He suggested that, on the night, all seats to the right of the centre aisle be labelled "Row G, No. 5", and all seats to the left of the centre aisle be labelled "Row G, No. 6!"

By the way, we are having difficulty in recruiting sherryettes for the show, so if any of you know any fast-talking girls, will you please let the committee know at once.

## Small Budgets

BY TRADER

I USUALLY scribble these notes after we have closed the shop in the evening. Last week, while I was doing this, I had a 'phone call from someone who was most anxious to part-exchange his Bolex f/1.9 B8VS for a Canon Zoom 8. I dislike making offers over the 'phone; for one thing, one cannot know the condition of the equipment. But this caller was not to be put off, so I made a tentative offer of "around £30". He didn't show up the following day, as he promised he would, so now I am half regretting having suggested a basic price. I should have kept him guessing. After all, the primary aim of the dealer is to get the customer into his shop!

Our best buy of the week—for cash—was one of the latest Bolex M8R projectors. At first we were puzzled that anyone should want to get rid of this fine machine, unless he was giving up cine, but it seems the customer was going abroad where there was no mains supply.

At one time Specto used to make a special 12 volt projector which would work directly off a car battery. I don't think it was ever listed in their catalogues, but I believe it used to sell at around £40. And, of course, small generators are often used where there is no mains supply. The 110 volt input tapping on the M8R could probably have been of some help in this connection. I have been asked by Eumig and Bauer owners if, since these projectors use a 12 volt lamp, they can be converted for working directly from a car battery, but the answer appears to be "no", because the motors are built for higher voltages than 110.

The M8R, with carrying case and spares, was in immaculate condition. Our offer of £31 was promptly accepted, though we should have been prepared to go to £33 since the case was included. As I reported earlier, we have a waiting list for this projector, so we wasted no time in advising the first person on it. The selling price will be £47 for an outfit which would cost at least £63 new.

Later in the week we declined a pre-war Dittmar and an early Miller camera, though we would have taken them had the owners been prepared to buy substantially priced new cameras in part-exchange. Servicing and spares are still available for the Millers.

An unfamiliar item was a Japanese Jelco camera with three lenses and built-in meter, in part-exchange for which the customer wanted a Bolex D8L. Knowing nothing about it—I could not trace any agency for it in this country—we finally offered £20. The deal went

through, and we shall hope to resell at £30 or thereabouts—it appears comparable to the Yashika 8E III—and trust to luck that if the camera arrives here in numbers it won't sell at this price new.

The Admira 8F camera which we bought in two weeks ago came back from our repairers, and was snaffled up within two days of its return, which is not surprising for, new or secondhand, this camera is in heavy demand.

Three 16mm. cameras were offered us last week. One, a Victor, which had been drastically (and crudely) modified, we refused straightaway. This was a fine camera in its day, but there are few models in good condition about now. Further, the value of any camera declines steeply when modifications have been made to it.

The second camera was an old Kodak Model B with an f/3.5 lens, which we took only to make a sale of an automatic still camera. In average condition for its age, we offered £6 for it. The owner, who had been using it since before the war, seemed to expect £60. ("But it's a cine camera", he pointed out.) The Kodak Bs still show up regularly, and in spite of their bulk remain popular with beginners who want good results cheaply. Current selling price for the f/3.5 model is around ten guineas.

The third 16mm. camera of the week was a Kodak K, always a popular instrument—more so, indeed, than the B, and this one was in above average condition. The Ks have held their value extraordinarily well, selling prices ranging from £28 to £39. We made an offer of £22, with a view to selling at £33. The owner said she didn't have time to go into the matter of a new 8mm. camera, and asked us to put the £22 to her credit. We duly gave her a credit note, marked "not redeemable in cash".

We were also able to acquire a Specto 500 watt 8mm. Popular projector in average condition. The owner wanted "something more up to date", but didn't really know what—it depended on our offer. We started the ball rolling by discussing new machines, which is better tactics than haggling over the used projector first. After one or two projectors had been demonstrated, he settled for a new Revere 718, with zoom lens, at £55.

Then we looked at the Specto, and suggested £16 as a reasonable price for it. The customer reminded us that he had paid us £33 for it two and a half years ago. We pointed out that the £17 he had dropped worked out at about half-a-crown a week. Did he not consider this a fair hire charge? The deal went through.

## NEWS FROM THE CLUBS

### Where Do We Go From Here?

Doncaster C.G. are asking themselves a question which many clubs have to face: Where do we go from here, if anywhere? First, there is the matter of the club magazine. To have a 10-page monthly issue duplicated commercially would cost £36 a year, but if they were to buy a second hand rotary duplicator (£10) and the editor did the printing himself, it would cost the club only £9, and they would in addition be able to produce all the other printed matter required from time to time. Last year these extras cost £12. The editor feels that the controversial material which has been published of late warrants the expense so far incurred, though earlier he had thought of letting the magazine die.

Now, however, the pot is boiling nicely. One member asks what is to be done with the bank balance. "What are we saving up for? Is there any particular object in view?" He hopes that one day the club will have its own premises. The editor points out that the balance is not as healthy as it was, being now about £35. He, too, would like it to go towards the acquisition of a club room.

Another member points out that the reasons why the committee get no suggestions from the rank and file are to be found among the following: (1) All the bright people are already on the committee; (2) everyone is happy with the committee's work; (3) the rank and file are too shy or reticent. In his view club productions cause more acrimony than anything else. Yet another disputant states that it suits him fine that members should prefer to be lone workers, yet "it seems strange that we should call ourselves a cine guild and not make films."

But in fact Doncaster's current syllabus suggests a lively organisation: a programme of personal films, some with stripe, presented by two members; comparisons between the professional and amateur cinema; adding sound to films; four-minute film competition; films by new members, with helpful hints by the more experienced. The two most interesting items shown during the course of a What's New in Equipment evening were the 8mm. Cirsesound projector and the Polaroid Land camera. Member A. B. Wordsworth endorses the view put forward in *ACW* some months ago that this camera could be a considerable asset to cine clubs in the production of continuity stills—prints supplied in ten seconds. (A. B. Wordsworth, 135 St. Wilfrid's Road, Bessacarr, Doncaster, Yorks.)

Portsmouth C.C. membership continues to increase rapidly—so rapidly, indeed, that lectures for beginners are to be re-introduced. Symptomatic of the growing strength was the decision to make two films for entry in the next Ten Best; it had originally been decided to choose between two scripts. The club's 1959 entry, *Romeo and Juliet*, which won a Three Star award, has been provided with a new sound track. (L. Bridle, 175 Highlands Road, Fareham, Hants.)

London Office Staff F.S. has a new name—MAGIC EYE F.S. They are primarily a film appreciation group—admission free to opening show (*On the Town*) on April 12th at N. Kensington Central Library theatre—but intend making their own films (C. Isseyegh, 154, Bayswater Road, W.2.)



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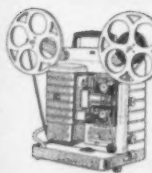
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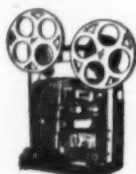
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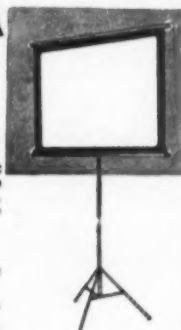
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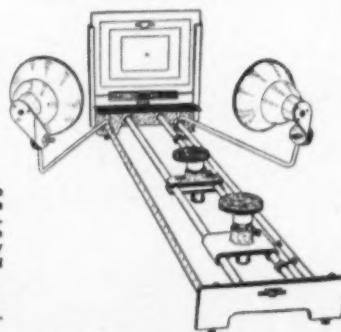
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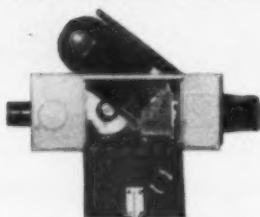
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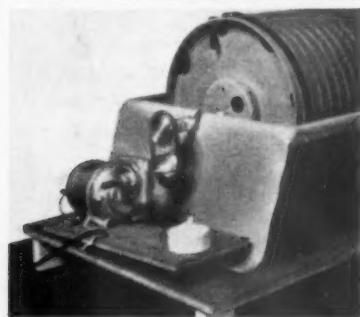
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**CHOOSING AND USING A CINE CAMERA,** by Edwyn Gilmour. A guide to choosing a camera from the bewildering array on the market. Each mechanical feature is described and its function explained. Also covers hire purchase and guarantees, accessory lenses, exposure meter systems, tripods, care of the camera and a glossary of terms. Line illustrations. 124 pp. 6 1/2 x 4 1/2 in., price 8/6.

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**CINE TITLING,** by John Daborn. The technique of filming cine titles, stressing the importance of design, lettering styles and other artistic values and explaining new lettering methods. Novelty, trick work, and animation are included whilst hints and tips are based on first-hand experience. Half-tone illustrations. 112 pp. 6 1/2 x 4 1/2 in., price 8/6.

**EXPOSING CINE FILM,** by Brian Gibson, F.I.B.P. The basic principles of exposure determination for all users of cine film from the inexperienced to the advanced worker. Covers film emulsions, filters, colour temperature, shutter mechanisms, lenses, exposure meters. Line illustrations. 128 pp. 6 1/2 x 4 1/2 in. price 8/6.

**FILMING IN COLOUR,** by Derek Townsend, M.B.K.S., A.I.C.P. A guide for all who shoot colour. Covers the film, colour temperature, filters, exposure, colour appreciation problems, the lens, filming by artificial light, practical outdoor and holiday filming, choice of equipment, film equipment, film technique, projecting. Glossary of terms relating to cine. Line illustrations. 128 pp. 6 1/2 x 4 1/2 in., price 8/6.

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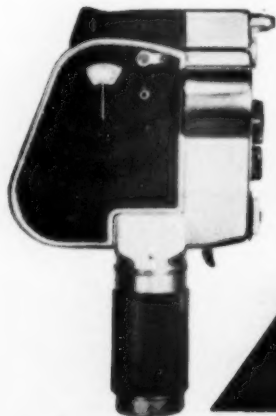
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